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TEACHER RESOURCE MANUAL 1991

INSTRUMENTAL MUSIC 10-20-30

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INSTRUMENTAL MUSIC 10–20–30

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Chapter One – Implementing the Program of Studies

Rationale for Fine Arts

The fine arts embrace music, art and drama without obscuring their uniqueness. Each has a body of content, partly derived from tradition and partly developed from the insights and interests of those involved. Each has its own mode of expression and makes its own contribution to society, necessitating the inclusion of the arts as separate subject areas in the school program.

There are fundamental principles that apply to all three. Specifically, the student is involved as a creator, a performer, a historian, a critic and a consumer. Throughout the grades an articulated fine arts program should enhance the depth and breadth of expression and intuitive response. The maturing student learns to appreciate, to understand, to create and to criticize with discrimination the products of the mind, the voice, the hand and the body.

Philosophy for Music Education

The systematic development of musical skills, knowledge and perception contributes to the total development of the individual. Music is accessible to all, and as students become sensitive to its expressive elements, they may develop insight into human feelings. Music education should begin at an early age and continue to encourage creative expression through performance, listening and composition.

The sense of meaning in music can be developed by the student as:

Performer:

Performance is an active process involving the development and application of musical skills, knowledge and perceptions.

Listener, Evaluator, Consumer, Historian:

These experiences develop an understanding of music and musicians of the past and present.

Composer:

The organization of the elements of music into an intrinsically satisfying composition generates aesthetic creativity and perception.

General Learner Expectations

The Senior High School Instrumental Music Program is designed to help students to develop competencies and to strive for excellence in the following categories:

PERFORMING

- To discover, develop and evaluate their talents and abilities in musical performance through establishing, extending and reinforcing correct technical skills.
- To recognize, interpret and perform rhythm, melody, harmony, form and expression as they appear in musical notation.
- To develop and perform a repertoire of quality literature.

LISTENING

To develop the ability to make intellectual and aesthetic judgments based on critical listening and analysis.

CREATING

To develop additional avenues of self-expression through interpretation, improvisation, arranging and composing.

RESEARCHING

To develop a knowledge of music history and literature and its relationship to world history. To make students aware of the applications of music in our society with respect to music careers, and avocational and leisure uses.

VALUING

To grow in the appreciation, understanding and enjoyment of music as a source of personal fulfillment.

Attitudes

Positive attitudes are fostered by success in singing, playing, reading, listening, creating and valuing music. Through instrumental music, *students will be encouraged to:*

- value the uniqueness of this communication skill
- appreciate fine arts as a form of personal enrichment, self-expression and/or entertainment
- be appreciative of human values as they are recorded in great instrumental literature
- develop positive, realistic self-images through an understanding and acceptance of themselves, with their strengths and their limitations
- develop an appreciation of the social value of instrumental participation
- continue to develop their creative abilities and to use them in a constructive manner to contribute to society and to personal satisfaction
- apply maximum effort and attain effectiveness in performance through physical and mental discipline
- appreciate creativity as exhibited in all areas of human endeavour
- maintain positive attitudes toward leisure in all its forms, present and future
- value the necessity of learning throughout life
- develop a sense of purpose in life and joy in living.

Chapter Two – The Senior High School Instrumental Music Program

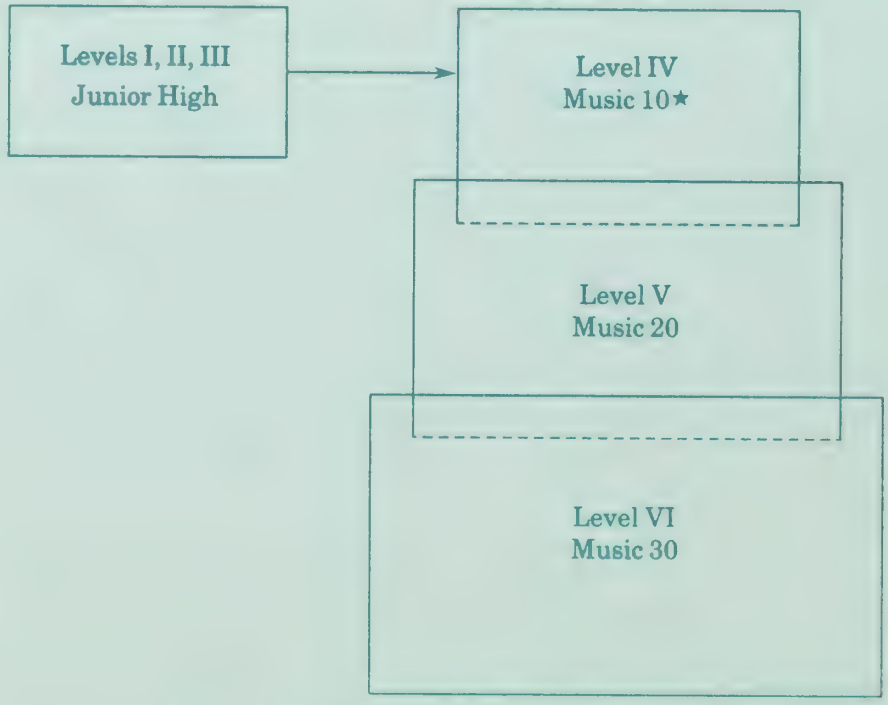
Overview of the Senior High School Instrumental Music Program

The Senior High School Instrumental Music Program is designed as a sequential and developmental approach to music instruction. Each level grows from those experiences previously presented. The program should be flexible, providing for several levels of student ability and achievement.

The Senior High School Instrumental Music Program may consist of a wind/percussion program and/or strings program. The basic theory aspects presented here apply to both string and wind/percussion programs. However, this document only deals specifically in its application to the wind/percussion program. The complete strings program (Levels I–VI) is contained in the *Junior High School Instrumental Curriculum Guide*, 1988 (pp. 67–107).

The goals of the wind/percussion program are achieved through the development of aural skills, technical/theoretical skills, interpretive skills, intellectual skills and synthesis skills. In the secondary music program these skills are divided into six levels: Levels I, II and III (junior high, Grades 7–9); Levels IV, V and VI (Music 10–20–30). Thus Levels IV, V and VI correspond to the first, second and third years of the high school music program; typically Grades 10, 11 and 12. Entry into the Level IV program presumes the student has successfully completed Level III of the Alberta junior high school curriculum or its equivalent. It is expected that by the end of three years in the senior high school program, Level VI will be achieved.

Since the six levels of music comprise a continuous developmental pattern for growth and achievement and not necessarily a time period elapsed, additional entry into the high school music program can occur with teacher/administrator discretion even though a student may not have taken specific levels previously in a classroom setting.



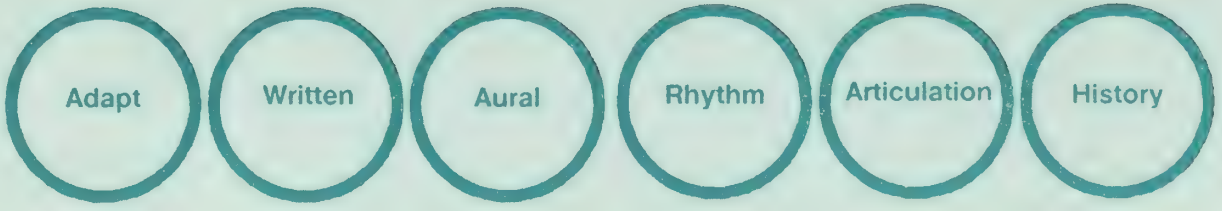
★ Students may also be admitted to Instrumental Music 10 at teacher/administrator discretion.

Concept/Skills

Implementation Note

Historically, the combining of students from more than one level into a single class has often been necessary. Undoubtedly this practice will continue; however, it is recommended that classes of only one level be offered where numbers warrant.

When two or more levels are combined, **THE TEACHER MAY ADAPT THIS CURRICULUM IN THE AREAS OF WRITTEN AND AURAL SKILLS, RHYTHM AND ARTICULATION, AND HISTORY AND LISTENING, BY SELECTING ELEMENTS FROM EACH LEVEL TAUGHT. ALL OTHER REQUIRED COMPONENTS REMAIN AS SPECIFIED.**



Performance

The student will recognize and be able to perform, using articulations as indicated on page 14.

→ Arrow indicates concept/skill continues across the following levels.

Level IV

In Level IV ranges:

- a chromatic scale ascending and descending
- major scales diatonically and in thirds from **Group A** in eighth notes at mm ♩ = 120
- minor scales diatonically from **Group A** in eighth notes at mm ♩ = 96
- major scales diatonically and in thirds from **Group B** in eighth notes at mm ♩ = 72
- minor scales diatonically from **Group B** in eighth notes at mm ♩ = 60

Level V

In Level V ranges:

- major scales diatonically and in thirds from **Group A** in eighth notes at mm ♩ = 132
- minor scales diatonically from **Group A** in eighth notes at mm ♩ = 108
- major scales diatonically and in thirds from **Group B** in eighth notes at mm ♩ = 96
- minor scales diatonically from **Group B** in eighth notes at mm ♩ = 72
- major scales diatonically and in thirds from **Group C** in eighth notes at mm ♩ = 60

Level VI

In Level VI ranges:

- major scales diatonically and in thirds from **Group A** in eighth notes at mm ♩ = 144
- minor scales diatonically from **Group A** in eighth notes at mm ♩ = 120
- major scales diatonically and in thirds from **Group B** in eighth notes at mm ♩ = 108
- minor scales diatonically from **Group B** in eighth notes at mm ♩ = 96
- major scales diatonically and in thirds from **Group C** in eighth notes at mm ♩ = 72
- minor scales diatonically from **Group C** in eighth notes at mm ♩ = 60

Group A

Major: $B^{\flat}$, $E^{\flat}$, $A^{\flat}$, F
Minor: G, C, F, D

Group B

Major: $D^{\flat}$, C, G, D
Minor: $B^{\flat}$, A, E, B

Group C

Major: A, $G^{\flat}$, E, B
Minor: $F^{\#}$, $E^{\flat}$, $C^{\#}$, $G^{\#}$

Performance (continued)

The student will recognize and be able to perform, using articulations as indicated on page 14.

Level IV

In Level IV ranges:

- arpeggios in the keys from **Group A** in eighth notes at the following tempos:

  woodwinds: mm ♩ = 120

  brass: mm ♩ = 84

- arpeggios in the keys from **Group B** in eighth notes at the following tempos:

  woodwinds: mm ♩ = 72

  brass: mm ♩ = 60

Level V

In Level V ranges:

- arpeggios in the keys from **Group A** in eighth notes at the following tempos:

  woodwinds: mm ♩ = 132

  brass: mm ♩ = 96

- arpeggios in the keys from **Group B** in eighth notes at the following tempos:

  woodwinds: mm ♩ = 96

  brass: mm ♩ = 72

Level VI

In Level VI ranges:

- arpeggios in the keys from **Group A** in eighth notes at the following tempos:

  woodwinds: mm ♩ = 144

  brass: mm ♩ = 108

- arpeggios in the keys from **Group B** in eighth notes at the following tempos:

  woodwinds: mm ♩ = 108

  brass: mm ♩ = 84

- arpeggios in the keys from **Group C** in eighth notes at the following tempos:

  woodwinds: mm ♩ = 72

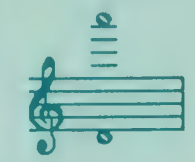
  brass: mm ♩ = 60

Ranges

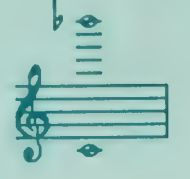
Level IV

The student will recognize and be able to perform all pitches within these written ranges:

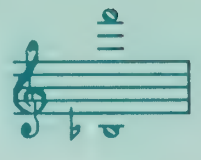
Piccolo



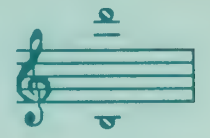
Flute



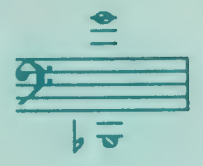
Oboe



English Horn

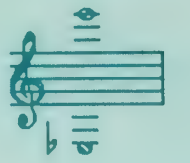


Bassoon

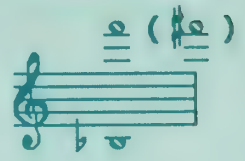


Clarinet

Alto/Bass Clarinet

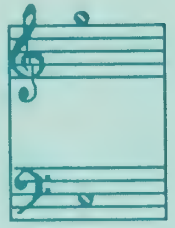


Saxophone



Trumpet

Horn



Trombone/ Euphonium

Tuba

Ranges (continued)

Level V

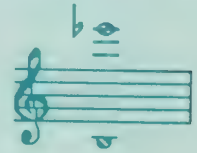
The student will recognize and be able to perform all pitches within these written ranges:

Piccolo

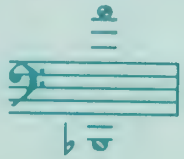
Flute

Oboe

English Horn

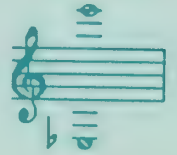


Bassoon

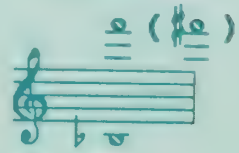


Clarinet

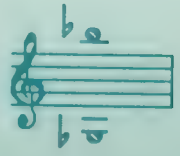
Alto/Bass Clarinet



Saxophone

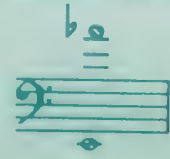


Trumpet



Horn

Trombone/ Euphonium



Tuba

Ranges (continued)

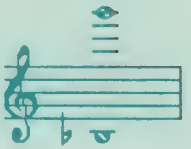
Level VI

The student will recognize and be able to perform all pitches within these written ranges:

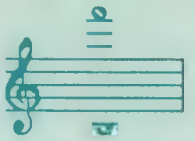
Piccolo

Flute

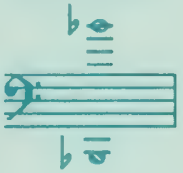
Oboe



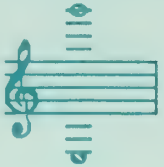
English Horn



Bassoon

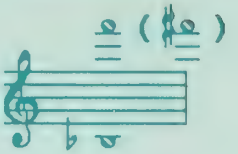


Clarinet

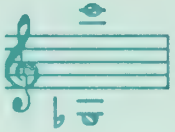


Alto/Bass Clarinet

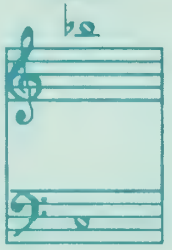
Saxophone



Trumpet

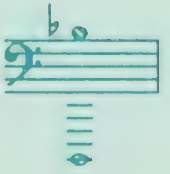


Horn



Trombone/ Euphonium

Tuba



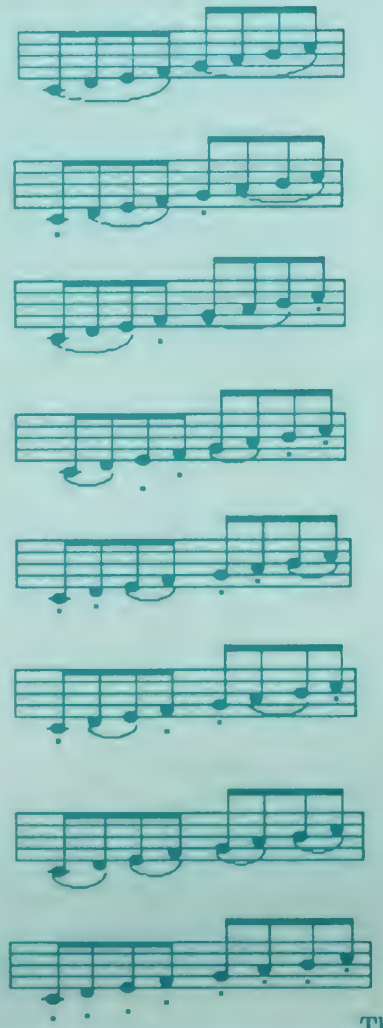
Articulation

Note: When two or more levels are combined in one class, the teacher may adapt "articulation" by selecting elements from each level taught.

The student will:

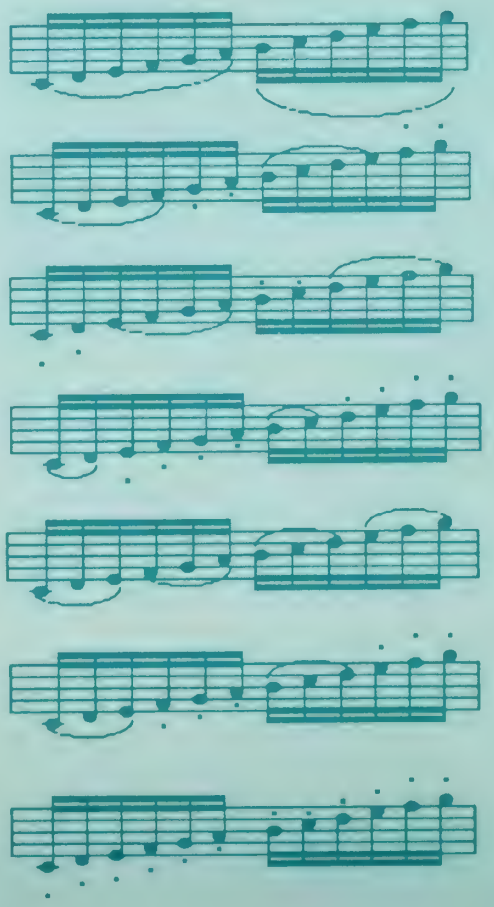
Level IV

recognize and perform articulation patterns of:



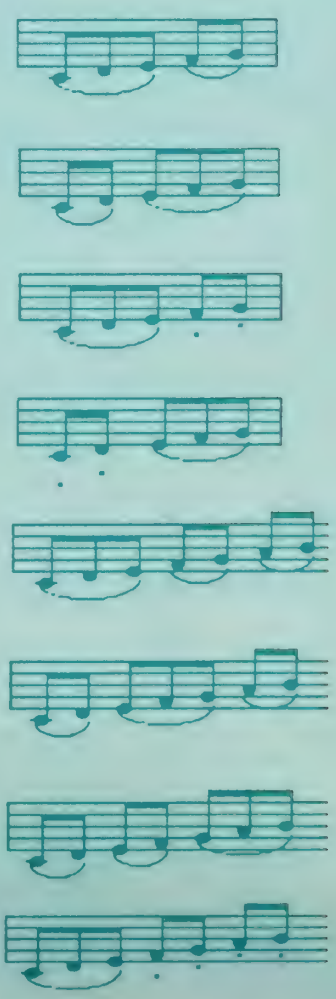
Level V

recognize and perform articulation patterns of:



Level VI

recognize and perform articulation patterns of:



These articulation patterns are models to be used in any melodic pattern.

Percussion

The student will:

1. Include mallet instruments in all categories of scale and arpeggio requirements with ranges as follows:

   Level IV – 1 octave (with arpeggios)
   Level V/VI – 2 octaves (with arpeggios)
   (tempos should be the same as those given for woodwinds)

2. Be able to recognize and play all notes of the instruments at hand.
3. Continue to work on all previously introduced performance skills.

The student will:

Level IV

General Technique

Continue to develop evenness and facility of **both** hands to perform all forms of hand-to-hand techniques, including single and multiple bounce strokes and sticking patterns which mirror each other; e.g., **RLLRLRRL**

Snare Drum Technique

1. Continue to work on open and closed roll techniques for evenness and control at all dynamic levels.
2. Continue to develop flams, paradiddles, 3-stroke drags, 4-stroke ruffs, flam accents, flam paradiddles, and 5-, 7-, 9- and 17-stroke rolls.

Level V

General Technique

Snare Drum Technique

3. Develop the following:
   Double and triple paradiddles, flamacues and ratamacues.

Level VI

General Technique

Snare Drum Technique

4. Develop the following:
   Double and triple ratamacues, and single and double drags.

Percussion (continued)

The student will:

Level IV

Tympani Technique

1. Continue to develop ability to perform a smooth roll, passing rolls and dampening technique.
2. Continue to develop tuning abilities, including the ability to tune multiple pitches from a single given pitch (such as that from a pitch pipe, tuning fork or a mallet instrument), without the aid of tuning gauges.

Other Percussion Instruments

The student will continue to develop proper techniques in playing other common percussion instruments as in the following:

1. Bass drum stroke, muffling and 1- and 2-handed rolls.
2. Cymbal crashing and choking techniques.
3. Triangle stroke and roll techniques.
4. Tambourine stroke and roll techniques.

The student will become familiar with and be able to perform on the following additional percussion instruments and accessories: woodblocks, cowbells, guiro, castanets, maracas, shaker, gong, finger cymbals, afuche, vibraslap and slapstick (whip).

Level V

Tympani Technique

3. Continue to develop tuning abilities as above, and to be able to do so rapidly in increasingly difficult passages, with frequent changes and less tonal intervals.

Other Percussion Instruments

Level VI

Tympani Technique

Other Percussion Instruments

Literature

Since there is often great disparity in the level of difficulty between the percussion parts and the rest of the band, it is suggested that percussionists be strongly encouraged to perform standard solo and ensemble literature.

Rhythm
Level IV

Note: When two or more levels are combined in one class, the teacher may adapt "rhythm" by selecting elements from each level taught.

The student will be able to recognize, write, verbally count and perform at various tempos:

- **previously learned** note values and rests of the following duration:

- **previously learned** rhythm patterns in simple time:

- **previously learned** rhythm patterns written using ties

- **previously learned** rhythm patterns in compound time of:

- **new** note values of the following duration:

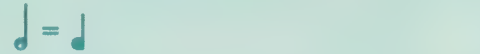
- **new** rhythm patterns:

- **previously learned** patterns within a new context:
  - mixing divisions of 2, 3 and 4

e.g., or etc.

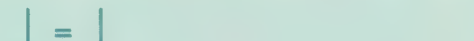
  - changing metre

1. constant pulse, unit of beat changes from to



e.g.,

2. constant pulse, unit of beat changes from to



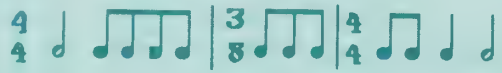
e.g.,

Rhythm (continued)
Level V

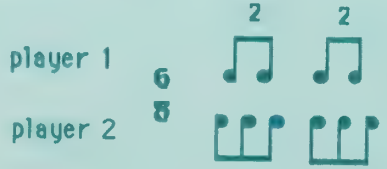
Note: When two or more levels are combined in one class, the teacher may adapt "rhythm" by selecting elements from each level taught.

The student will be able to recognize, write, verbally count and perform at various tempos:

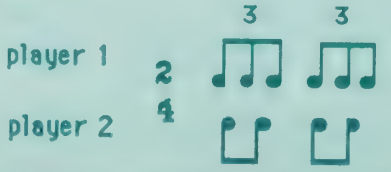
- **previously learned** rhythms and patterns from Level IV
- **previously learned** patterns within a new context:
  - changing the unit of beat from ♩ to ♪

e.g., 

  - two against three

e.g., 

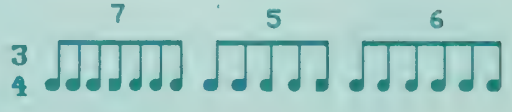
  - three against two

e.g., 

  - mixing divisions of five, six and seven

e.g.,

or

e.g., 

  - ties across a bar line

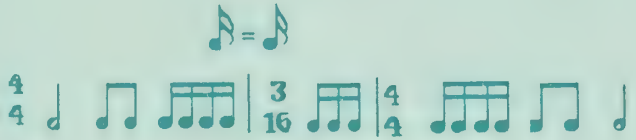
e.g.,

Rhythm (continued)
Level VI

Note: When two or more levels are combined in one class, the teacher may adapt "rhythm" by selecting elements from each level taught.

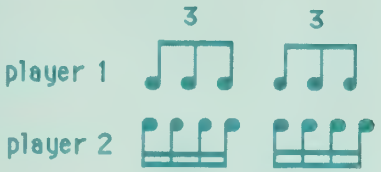
The student will be able to recognize, write and perform:

- **previously learned** patterns within a new context:
  - changing the unit beat from ♩ to ♪



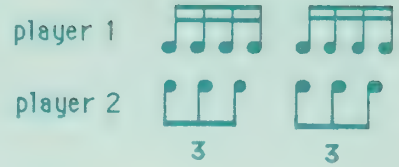
  - three against four

e.g.,



  - four against three

e.g.,



Written

Note: When two or more levels are combined in one class, the teacher may adapt "written" by selecting elements from each level taught

Level IV

The student will be able to:

- recognize and write in treble or bass cleff, all intervals within an octave
- construct a major and a chromatic scale starting on any note
- recognize and write all major and minor key signatures from performance **Group A** and **Group B**

Level V

- recognize and write all intervals, including compound intervals
- transpose a simple melody up or down a major 2nd, perfect 5th or major 6th
- recognize and write all major and minor key signatures

Level VI

- construct mixolydian, dorian, natural minor harmonic minor and melodic minor scales starting on any note
- transpose a simple melody to treble or bass clef
- recognize and write all major and minor key signatures
- recognize and write in treble or bass clef starting on any note, major, minor and V^7 chords and their inversions

These written skills should be developed using the performance literature as much as possible.

Aural

Note: When two or more levels are combined in one class, the teacher may adapt "aural" by selecting elements from each level taught.

From a given example, *the student will be able to:*

Level IV

- recognize ABA, Rondo, and Theme and Variation forms
- recognize phrases and cadence points
- notate two measures of rhythmic phrases using one tone
- recognize the following intervals when played melodically ascending: unison, octave, perfect 4, perfect 5, major 3
- recognize when any two given tones are in tune/out of tune with one another in intervals of perfect 4, perfect 5, unison and octave

Level V

- recognize plagal (IV–I) and authentic (V–I) cadences
- notate three measures of rhythmic phrases using one tone
- recognize the following intervals when played melodically ascending: all intervals from Level IV, major 2, 6, 7, minor 3
- recognize when any two given tones are in tune/out of tune with one another in intervals of major 3

Level VI

- recognize the harmonic progression I–IV–V–I
- notate four measures of rhythmic phrases using one tone
- recognize all simple intervals when played melodically, and major, minor and V^7 chords
- recognize when any two given tones are in tune/out of tune with one another in intervals of minor 3

History

Note: When two or more levels are combined in one class, the teacher may adapt "history" by selecting elements from each level taught.

The student will be able to identify the following composers according to historical period and nationality. *The student will* listen to and make critical comment on a minimum of six works, covering all available style periods, and with particular attention to composers of wind band music.

	Level IV	Level V	Level VI
Renaissance	Palestrina, Giovanni [1525–1594]	Gabrieli, Giovanni [1557–1612]	des Prez, Josquin [1440–1521]
Baroque	Purcell, Henry [1659–1695] **Bach, Johann Sebastian [1685–1750]** Handel, George Frideric [1685–1759]	Vivaldi, Antonio [1678–1741] **Telemann, Georg Philipp [1681–1767]**	Corelli, Arcangelo [1653–1713]
Classical	**Haydn, Franz Joseph [1732–1809]** **Mozart, Wolfgang Amadeus [1756–1791]** **Beethoven, Ludwig von [1770–1827]**		
Romantic	Wagner, Richard [1813–1883] Dvorak, Antonin [1841–1904] Brahms, Johannes [1833–1897] Tchaikovsky, Peter Ilyitch [1840–1893] Debussy, Claude [1862–1918]	Schubert, Franz [1797–1828] Berlioz, Hector [1803–1869] Chopin, Fredric [1810–1849] Liszt, Franz [1811–1886] **Holst, Gustav [1874–1934]** Elgar, Edward [1857–1934]	Rossini, Gioacchino [1792–1868] Mendelssohn, Felix [1809–1847] Verdi, Giuseppe [1813–1901] Greig, Edvard [1843–1907] **Mahler, Gustav [1860–1911]**
Modern	Stravinsky, Igor [1882–1971]	Bartok, Bela [1881–1945] **Shostakovitch, Dmitri [1906–1975]** **Britten, Benjamin [1913–1976]**	Hindemith, Paul [1895–1963] **Barber, Samuel [1910–1981]** **Copland, Aaron [1900–1990]**
Wind Band	Grainger, Percy [1882–1961] Sousa, John Philip [1854–1932]	Vaughan Williams, Ralph [1872–1958] Persichetti, Vincent [1915–1987]	Jacob, Gordon [1895–] Schoenberg, Arnold [1874–1951]

Interpretive

Using the basic, recommended and suggested repertoire, *the student will:*

Level IV	Level V	Level VI
• perform phrases achieving musical sensitivity and with correct stylistic performance practices	→	→
• make intellectual and aesthetic critiques of the repertoire in use	→	→
• select appropriate tempi for representative styles and periods	→	→
• demonstrate use of rubato, vibrato, nuances, flexibility of tempo	→	→
• demonstrate the meaning of dynamic marking	→	→

Level I

• aural skills

The student will:

- recognize tone/semitone relationship in a series of pitches
- understand how #, ^{b} and ♮ are used as accidentals, affecting fingerings, slide positions and notes
- recognize and perform accurately in the keys of:

  CONCERT A^{b}, E^{b}, B^{b}, and F

- develop the concept of tonality by playing a simple melody in another tonal centre
- given the starting note, echo a five-note melody on instrument or voice
- match an appropriate tuning note
- recognize solo performances that demonstrate characteristic tone production

In order to achieve these objectives, student performances shall include vocalization.

• technical/theoretical skills

fundamentals

The student will:

- demonstrate proper instrument assembly, maintenance and care
- demonstrate proper playing position
- demonstrate a characteristic tone based on acceptable:
  - embouchure formation
  - breath support
  - aural concept of the characteristic tone
  - initiation of the tone
  - release of the tone
- demonstrate acceptable intonation
- watch and respond to the conductor
- exhibit positive musical attitude characterized by:
  - regular attendance at classes, rehearsals and performances
  - efficient practise habits
  - adherence to rehearsal practices
  - participation in extra-curricular musical activities
  - seeking out recordings, concerts and other musical information

• pitch

The student will:

- recognize and understand the function of the following:
  staff, treble clef, bass clef, flat, natural, ledger lines, accidentals, key signatures
- organize and perform pitches of Level I ranges in
  major scales and arpeggios of
  CONCERT A^b, E^b, B^b, and F
  ♩ = 92

• ranges

The student will:

- recognize and perform all pitches within these written ranges:

Flute

Oboe

Bassoon

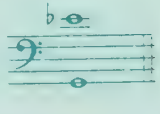
Clarinet

Saxophone

Trumpet

Horn

Trombone/
Baritone



Tuba

Mallet percussion uses the entire range.

• dynamics

The student will:

- list all dynamic levels in order:
  pp, p, mp, mf, f, ff
- give proper names and meanings for the above dynamic levels
- perform two dynamic levels demonstrating crescendo and decrescendo

• duration

The student will:

- recognize and interpret:
  note values and rests of the following durations:

  metre signatures of:
  Common time

  Alla breve/cut time

  bar line, measure, double bar, tie, fermata, syncopation
  andante, moderato, allegro
  rhythm patterns of: 𝅝, 𝅗𝅥, 𝅗𝅥., ♩, ♩., ♪

  meter signatures of:

  Common Time $\frac{4}{4}$ C

  $\frac{3}{4}$ $\frac{2}{4}$

  Alla breve /cut time $\frac{2}{2}$ ¢

  bar line, measure, double bar, tie,
  fermata, syncopation
  andante, moderato, allegro
  rhythm patterns of:

  ♫, ♪ 𝄾, 𝄾 ♪, ♩. ♪ in $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

  ♩ 𝅗𝅥 ♩ in $\frac{2}{2}$

• articulation

The student will:

- recognize and perform:
  slur

  articulation patterns of

• technique – percussion only

On mallet instruments, *the student will:*

- perform the same scales as the wind players and will demonstrate the single stroke roll

On snare drum, *the student will:*

- continue to develop single stroke, multiple-bounce, flam and paradiddle techniques
- learn to adjust snares

On tympani, *the student will:*

- begin tuning, play legato and staccato strokes and play a single stroke roll

On bass drum et al, *the student will:*

- properly initiate and release sound on a variety of instruments

• form

The student will:

- recognize and understand:
  phrasing
  cadence
  even measures in phrases
  AB, ABA

• terminology

The student will:

- demonstrate through performance an understanding of D. S. al Fine, Fine, D. C. al Fine, coda, 1st and 2nd endings, extended rests, divisi, repeat signs (section, measure and two-measure)

• interpretive performance skills common to all levels

The student will:

- recognize that the phrase is the musical equivalent of a sentence
- identify and perform phrases, achieving musical sensitivity through stylistic practices such as:
  - development of intensity; i.e., tension and release
  - adding flexibility of tempo; i.e., rallentando, rubato, accelerando
  - adding dynamic contrast to repeated phrases or figures and extended passages or selections
- develop an awareness of balance, blend and texture within the ensemble
- perform stylistically the repertoire chosen from various historical periods and genres

• aural skills

The student will:

- recognize tone/semitone relationship in major, natural minor and harmonic minor scales
- recognize the difference between major and minor tonality
- recognize and perform accurately in the keys of:

  CONCERT D^b. A^b, E^b, B^b, F, C and c minor

- transpose simple melodies to two other tonal centres
- given the starting note, echo an eight-tone melody on instrument or voice
- recognize and perform intervals of major and minor 3rds, perfect 4ths and 5ths and octaves
- listen to and recognize solo passages on his or her instrument in a variety of repertoires
- discriminate between major and triads

In order to achieve these objectives, student performances shall include vocalization.

• technical/theoretical skills

fundamentals

The student will:

- demonstrate proper instrument assembly, maintenance and care
- demonstrate proper playing position
- produce a characteristic tone based on acceptable:
  - embouchure formation
  - breath support
  - aural concept of the characteristic tone
  - initiation of the tone
  - release of the tone
- demonstrate acceptable intonation
- watch and respond to the conductor
- exhibit positive musical attitude characterized by:
  - regular attendance at classes, rehearsals and performances
  - efficient practise habits
  - adherence to rehearsal practices
  - participation in extra-curricular musical activities
  - seeking out recordings, concerts and other musical information

• pitch

The student will:

- recognize and understand the function of the following:
  whole and half step, major scales, enharmonic tones
- organize and perform pitches of Level II ranges in
  major scales, arpeggios and thirds in
  CONCERT $D^{\flat}$, $A^{\flat}$, $E^{\flat}$, $B^{\flat}$, F, C
  ♩ = 120
  relative minors
  chromatic scales in $E^{\flat}$, $B^{\flat}$

• ranges

The student will:

- recognize and perform all pitches within these written ranges:

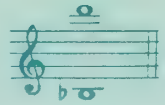
Flute

Oboe

Bassoon

Clarinet

Saxophone



Trumpet

Horn

Trombone/
Baritone

Tuba

Mallet percussion uses the entire range.

• dynamics

The student will:

- list and define the terms crescendo, decrescendo, diminuendo and allargando
- perform three dynamic levels demonstrating crescendo and decrescendo

• duration

The student will:

- recognize and interpret:
  note values and rests of the following durations:

meter signatures of:

$\frac{3}{8}$ $\frac{6}{8}$

anacrusis (pick–up), caesura, legato, staccato

adagio, presto, ritardando

rhythm patterns of:

simple time

compound time

hemiola effect

• form

The student will:

- recognize and understand:
  perfect and plagal cadence
  uneven phrases
  theme and variations

• articulation

The student will:

- recognize and perform:
  legato
  staccato
  accents
  articulation patterns of

• technique – percussion only

On mallet instruments, *the student will:*

- study the same scales and arpeggios as the wind players and demonstrate proper selection of mallets for various styles of music

On snare drum, *the student will:*

- continue to develop single stroke, multiple-bounce, flam and paradiddle techniques
- begin tuning snare and batter heads

On tympani, *the student will:*

- continue to develop tuning (P4 and P5 above a given pitch), rolling, cross-sticking and dampening techniques

On bass drum et al, *the student will:*

- begin dampening, muting and rolling on various instruments and tuning both bass drum heads

• terminology

The student will:

- demonstrate through performance an understanding of maestoso, alla marcia, arpeggio, tacet, poco a poco, simile, tutti, a^2

• interpretive performance skills common to all levels

The student will:

- recognize that the phrase is the musical equivalent of a sentence
- identify and perform phrases, achieving musical sensitivity through stylistic practices such as:
  - development of intensity; i.e., tension and release
  - adding flexibility of tempo; i.e., rallentando, rubato, accelerando
  - adding dynamic contrast to repeated phrases or figures and extended passages or selections
- develop an awareness of balance, blend and texture within the ensemble
- perform stylistically the repertoire chosen from various historical periods and genres

• aural skills

The student will:

- recognize tone/semitone relationship in major, natural minor, harmonic and melodic scales
- recognize the relationship between related major and minor scales
- recognize and perform accurately in the keys of:

  CONCERT G^b, D^b, A^b, E^b, B^b, F, C, G and their relative minors

- transpose simple melodies with accidentals to two other tonal centres
- given the starting note, echo a four-measure phrase on instrument or voice
- recognize and perform intervals of major and minor 3rds, 6ths, perfect 4ths and 5ths and octaves
- listen to and recognize solo passages of the common wind-percussion instruments in a variety of repertoires
- discriminate between major triads, minor triads and dominant seventh chords

In order to achieve these objectives, student performances shall include vocalization.

• technical/theoretical skills

fundamentals

The student will:

- demonstrate proper instrument assembly, maintenance and care
- demonstrate proper playing position
- produce a characteristic tone based on acceptable:
  - embouchure formation
  - breath support
  - aural concept of the characteristic tone
  - initiation of the tone
  - release of the tone
- demonstrate acceptable intonation
- watch and respond to the conductor
- exhibit positive musical attitude characterized by:
  - regular attendance at classes, rehearsals and performances
  - efficient practise habits
  - adherence to rehearsal practices
  - participation in extra-curricular musical activities
  - seeking out recordings, concerts and other musical information

• pitch

The student will:

- recognize and understand the function of the following:
  intervals of M3, m3, P4, P5, P8, double sharp, double flat, chords, triad, I, IV, V and V_7
- organize and perform pitches of Level III ranges in
  major scales, arpeggios and thirds in
  CONCERT G^b, D^b, A^b, E^b, B^b, F, C, G
  ♩ = 144
  relative minors
  chromatic scales over entire range

• dynamics

The student will:

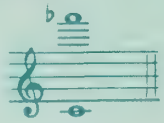
- list, define and demonstrate sforzando, fp, f–p and morendo
- perform four dynamic levels demonstrating crescendo and decrescendo

• ranges

The student will:

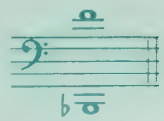
- recognize and perform all pitches within these written ranges:

Flute



Oboe

Bassoon

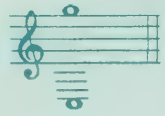


Clarinet

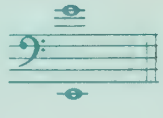
Saxophone

Trumpet

Horn



Trombone/
Baritone



Tuba

Mallet percussion uses the entire range.

• duration

The student will:

- recognize and interpret:
  note values and rests of the following durations:

meter signatures of:

$\frac{9}{8}$ $\frac{12}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

tenuto/tenura

grave, largo, lento, andantino, allegretto, vivace, rallentando, accelerando, ritenuto, a tempo, tempo primo

rhythm patterns of:

simple time

compound time

• form

The student will:

- recognize and understand:
  imperfect cadences
  rondo

• articulation

The student will:

- recognize and perform:
  tenuto
  marcato
  articulation patterns of

• technique – percussion only

On mallet instruments, *the student will:*

- study the same scales, arpeggios and chord sequences as the wind players

On snare drum, *the student will:*

- continue to develop single stroke, multiple-bounce, flam and paradiddle techniques
- replace drum heads

On tympani, *the student will:*

- demonstrate pitch changes of one step in two measures:
  4 time (♩ = 120 on individual tympani)
  4
- demonstrate pitch changes on P4 and P5 in four measures:
  4 time (♩ = 120)
  4

On bass drum et al, *the student will:*

- maintain previous techniques and tambourine thumb roll

• terminology

The student will:

- demonstrate through performance an understanding of:
  ad lib, agitato, animato, appassionato, bravura, brillante, cantabile, dolce, expressiveo, grandioso, grazioso, scherzando, sostenuto, tranquillo, attaca, cadenza, l'istesso, loco, 8va, meno, molto, mosso, senza, con, subito, piu

• interpretive performance skills common to all levels

The student will:

- recognize that the phrase is the musical equivalent of a sentence
- identify and perform phrases, achieving musical sensitivity through stylistic practices such as:
  - development of intensity; i.e., tension and release
  - adding flexibility of tempo; i.e., rallentando, rubato, accelerando
  - adding dynamic contrast to repeated phrases or figures and extended passages or selections
- develop an awareness of balance, blend and texture within the ensemble
- perform stylistically the repertoire chosen from various historical periods and genres

• performance

The student will recognize and be able to perform using articulations from the Level IV articulation chart:

- a chromatic scale ascending and descending
- major scales diatonically and in thirds from **Group A** in eighth notes at mm ♩ = 120
- minor scales diatonically from **Group A** in eighth notes at mm ♩ = 96
- major scales diatonically and in thirds from **Group B** in eighth notes at mm ♩ = 72
- minor scales diatonically from **Group B** in eighth notes at mm ♩ = 60

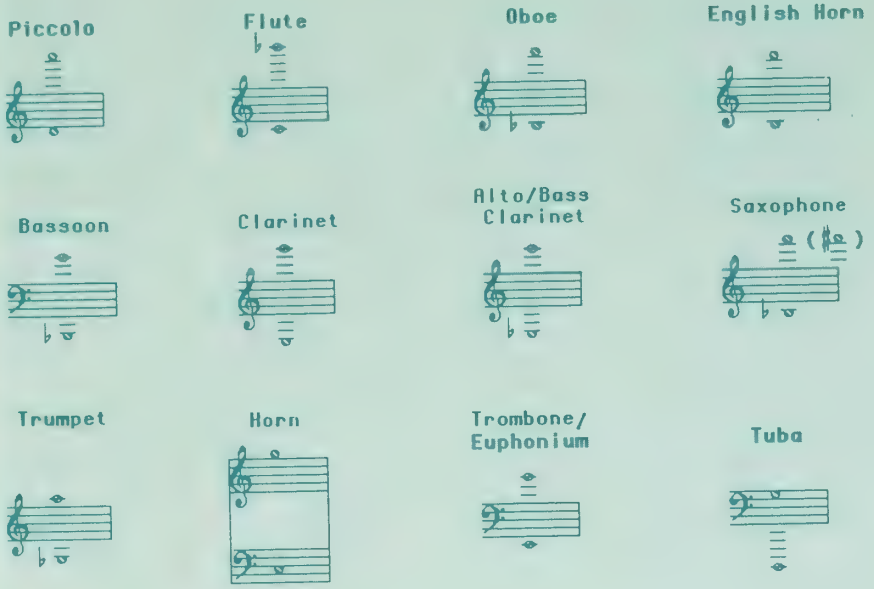
Group A	Group B
Major: B^b, E^b, A^b, F	Major: D^b, C, G, D
Minor: G, C, F, D	Minor: B^b, A, E, B

- arpeggios in the keys from **Group A** in eighth notes at the following tempos:
  woodwinds: mm ♩ = 120
  brass: mm ♩ = 84
- arpeggios in the keys from **Group B** in eighth notes at the following tempos:
  woodwinds: mm ♩ = 72
  brass: mm ♩ = 60

• ranges

The student will:

- recognize and be able to perform all pitches within these written ranges:



• percussion

The student will:

- include mallet instruments in all categories of scale and arpeggio requirements with ranges as follows:
  Level IV – 1 octave (with arpeggios)
- be able to recognize and play all notes of the instruments at hand
- continue to work on all other previously introduced performance skills.

General Technique

The student will continue to develop evenness and facility of **both** hands to perform all forms of hand-to-hand techniques, including single and multiple bounce strokes and sticking patterns which mirror each other; e.g., **RLLRLRRL**

Snare Drum Technique

1. Continue to work on open and closed roll techniques for evenness and control at all dynamic levels.
2. Continue to develop flams, paradiddles, 3-stroke drags, 4-stroke ruffs, flam accents, flam paradiddles, and 5-, 7-, 9- and 17-stroke rolls.

Tympani Technique

1. Continue to develop ability to perform a smooth roll, passing rolls and dampening technique.
2. Continue to develop tuning abilities, including the ability to tune multiple pitches from a single given pitch (such as that from a pitch pipe, tuning fork or a mallet instrument), without the aid of tuning gauges.

Other Percussion Instruments

The student will continue to develop proper techniques in playing other common percussion instruments as in the following:

1. Bass drum stroke, muffling and 1- and 2-handed rolls.
2. Cymbal crashing and choking techniques.
3. Triangle stroke and roll techniques.
4. Tambourine stroke and roll techniques.

The student will become familiar with and be able to perform on the following additional percussion instruments and accessories: woodblocks, cowbells, guiro, castanets, maracas, shaker, gong, finger cymbals, afuche, vibraslap and slapstick (whip).

Literature

Since there is often great disparity in level of difficulty between the percussion parts and the rest of the band, it is suggested that percussionists be strongly encouraged to perform standard solo and ensemble literature.

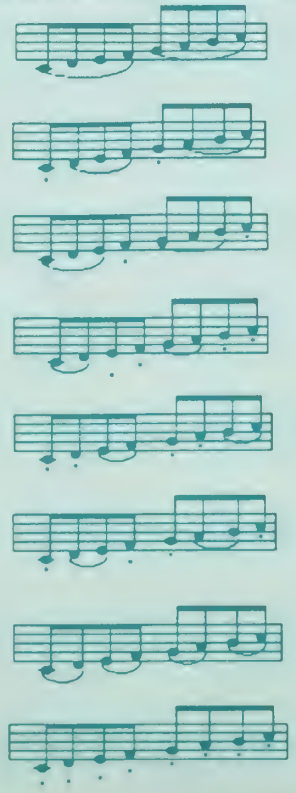
Level IV (continued)

• articulation

Note: Where two or more levels are combined in one class, the teacher may adapt "articulation" by selecting elements from each level taught.

The student will:

- recognize and perform articulation patterns of:



These articulation patterns are models to be used in any melodic pattern.

• rhythm

Note: When two or more levels are combined in one class, the teacher may adapt "rhythm" by selecting elements from each level taught.

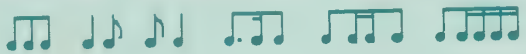
The student will be able to recognize, write, verbally count and perform at various tempos:

- **previously learned** note values and rests of the following duration:

- **previously learned** rhythm patterns in simple time:

- **previously learned** rhythm patterns written using ties

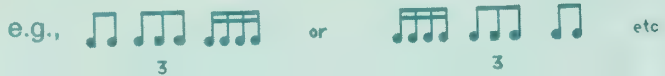
- **previously learned** rhythm patterns in compound time:



- **new** note values of the following duration:

- **new** rhythm patterns:

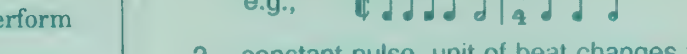
- **previously learned** patterns within a new context
  - mixing divisions of 2, 3 and 4



  - changing metre

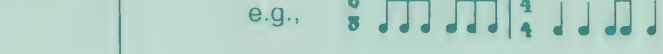
1. constant pulse, unit of beat changes from ♩ to ♩

e.g.,



2. constant pulse, unit of beat changes from ♩. to ♩

e.g.,



• written

Note: When two or more levels are combined in one class, the teacher may adapt "written" by selecting elements from each level taught.

The student will be able to:

- recognize and write in treble or bass clef, all intervals within an octave
- construct a major and a chromatic scale starting on any note
- recognize and write all major and minor key signatures from performance **Group A** and **Group B.**

These written skills should be developed using the performance literature as much as possible.

• aural

Note: When two or more levels are combined in one class, the teacher may adapt "aural" by selecting elements from each level taught.

From a given example, *the student will be able to:*

- recognize ABA, Rondo, and Theme and Variation forms
- recognize phrases and cadence points
- notate two measures of rhythmic phrases using one tone
- recognize the following intervals when played melodically ascending: unison, octave, perfect 4, perfect 5, major 3
- recognize when any two given tones are in tune/out of tune with one another in intervals of perfect 4, perfect 5, unison and octave

• interpretive

Using the basic, recommended and suggested repertoire at all levels, *the student will:*

- perform phrases achieving musical sensitivity and with correct stylistic performance practices
- make intellectual and aesthetic critiques of the repertoire in use
- select appropriate tempi for representative styles and periods
- demonstrate use of rubato, vibrato, nuances, flexibility of tempo
- demonstrate the meaning of dynamic marking

• history

Note: When two or more levels are combined in one class, the teacher may adapt "history" by selecting elements from each level taught.

The student will be able to identify the following composers according to historical period and nationality. *The student will* listen to and make critical comment on a minimum of six works, covering all available style periods, and with particular attention to composers of wind band music.

• Renaissance	Palestrina, Giovanni [1525–1594]
• Baroque	Purcell, Henry [1659–1695] Bach, Johann Sebastian [1685–1750] Handel, George Frideric [1685–1759]
• Classical	Haydn, Franz Joseph [1732–1809] Mozart, Wolfgang Amadeus [1756–1791] Beethoven, Ludwig von [1770–1827]
• Romantic	Wagner, Richard [1813–1883] Dvorak, Antonin [1841–1904] Brahms, Johannes [1833–1897] Tchaikovsky, Peter Ilyitch [1840–1893] Debussy, Claude [1862–1918]
• Modern	Stravinsky, Igor [1882–1971]
• Wind Band	Grainger, Percy [1882–1961] Sousa, John Philip [1854–1932]

Level V

• performance

The student will recognize and be able to perform using articulations from the Level V articulation chart.

- major scales diatonically and in thirds from **Group A** in eighth notes at mm ♩ = 132
- minor scales diatonically from **Group A** in eighth notes at mm ♩ = 108
- major scales diatonically and in thirds from **Group B** in eighth notes at mm ♩ = 96
- minor scales diatonically from **Group B** in eighth notes at mm ♩ = 72
- major scales diatonically and in thirds from **Group C** in eighth notes at mm ♩ = 60

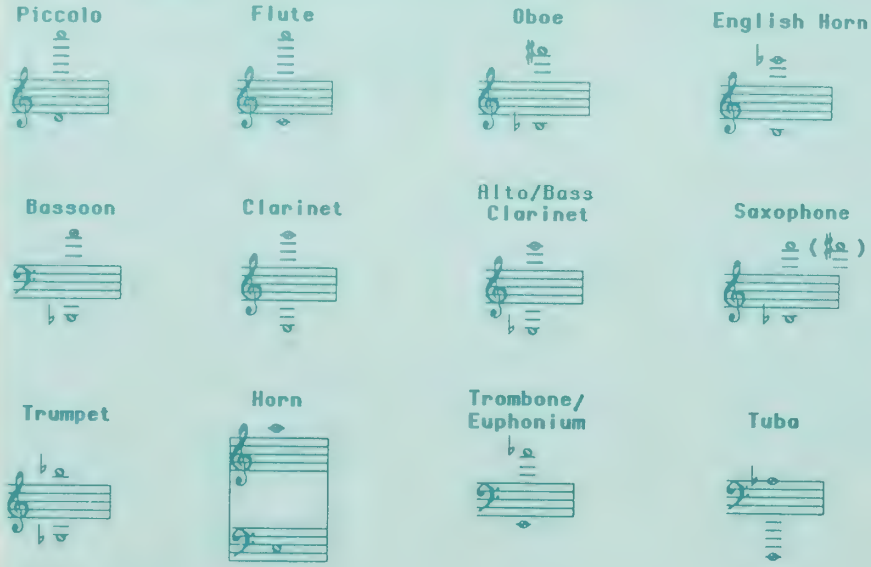
Group A	Group B	Group C
Major: B^b, E^b, A^b, F Minor: G, C, F, D	Major: D^b, C, G, D Minor: B^b, A, E, B	Major: A, G^b, E, B Minor: $F^\#$, E^b, $C^\#$, $G^\#$

- arpeggios in the keys from **Group A** in eighth notes at the following tempos:
  woodwinds: mm ♩ = 132
  brass: mm ♩ = 96
- arpeggios in the keys from **Group B** in eighth notes at the following tempos:
  woodwinds: mm ♩ = 96
  brass: mm ♩ = 72

• ranges

The student will:

- recognize and be able to perform all pitches within these written ranges:



• percussion

The student will:

- include mallet instruments in all categories of scale and arpeggio requirements with ranges as follows:
  Level V/VI – 2 octaves (with arpeggios)
- be able to recognize and play all notes of the instruments at hand
- continue to work on all previously introduced performance skills

General Technique

- continue to work on all previously introduced skills

Snare Drum Technique

- continue to work on all previously introduced skills
- develop double and triple paradiddles, flamacues and ratamacues

Tympani Technique

- continue to work on all previously introduced skills
- continue to develop previously introduced tuning skills, and to be able to do so rapidly in increasingly difficult passages, with frequent changes and less tonal intervals

Other Percussion Instruments

- continue to work on all previously introduced skills

Literature

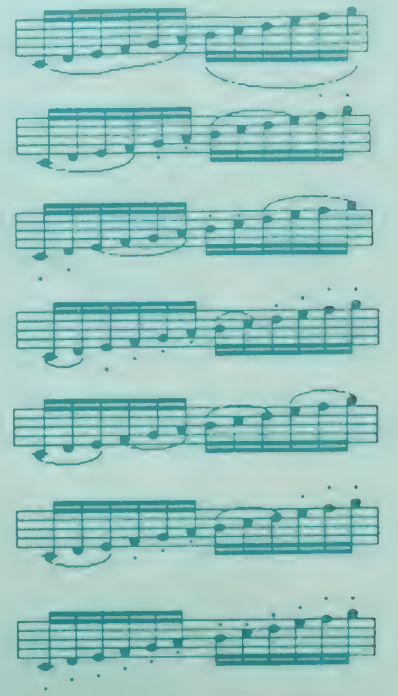
- continue as suggested in Level IV

• articulation

Note: When two or more levels are combined in one class, the teacher may adapt "articulation" by selecting elements from each level taught.

The student will:

- recognize and perform articulation patterns of:



These articulation patterns are models to be used in any melodic pattern.

• rhythm

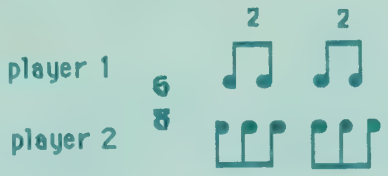
Note: When two or more levels are combined in one class, the teacher may adapt "rhythm" by selecting elements from each level taught.

The student will be able to recognize, write, verbally count and perform at various tempos:

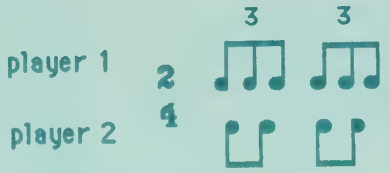
- **previously learned** rhythms and patterns from Level IV
- **previously learned** patterns within a new context:
  - changing the unit of beat from ♩ to ♪

e.g.,

  - two against three

e.g., 

  - three against two

e.g., 

  - mixing divisions of five, six and seven

e.g.,

or

e.g.,

  - ties across a bar line

e.g.,

• written

Note: When two or more levels are combined in one class, the teacher may adapt "written" by selecting elements from each level taught.

The student will be able to:

- recognize and write all intervals, including compound intervals
- transpose a simple melody up or down a major 2nd, perfect 5th or major 6th
- recognize and write all major and minor key signatures

These written skills should be developed using the performance literature as much as possible.

• aural

Note: When two or more levels are combined in one class, the teacher may adapt "aural" by selecting elements from each level taught.

The student will be able to:

- recognize plagal (IV–I) and authentic (V–I) cadences
- notate three measures of rhythmic phrases using one tone
- recognize the following intervals when played melodically ascending: all intervals from Level IV, major 2, 6, 7, minor 3
- recognize when any two given tones are in tune/out of tune with one another in intervals of major 3

• history

Note: When two or more levels are combined in one class, the teacher may adapt "history" by selecting elements from each level taught.

The student will be able to identify the following composers according to historical period and nationality. *The student will* listen to and make critical comment on a minimum of six works, covering all available style periods, and with particular attention to composers of wind band music.

• Renaissance	Gabrieli, Giovanni [1557–1612]
• Baroque	Vivaldi, Antonio [1678–1741] Telemann, Georg Philipp [1681–1767]
• Classical	
• Romantic	Schubert, Franz [1797–1828] Berlioz, Hector [1803–1869] Chopin, Fredric [1810–1849] Liszt, Franz [1811–1886] Holst, Gustav [1874–1934] Elgar, Edward [1857–1934]
• Modern	Bartok, Bela [1881–1945] Shostakovitch, Dmitri [1906–1975] Britten, Benjamin [1913–1976]
• Wind Band	Vaughan Williams, Ralph [1872–1958] Persichetti, Vincent [1915–1987]

• interpretive

The student will:

- continue previously introduced concepts and skills

Level VI

• performance

The student will recognize and be able to perform using articulations from the Level VI articulation chart:

- formerly introduced skills
- major scales diatonically and in thirds from **Group A** in eighth notes at mm ♩ = 144
- minor scales diatonically from **Group A** in eighth notes at mm ♩ = 120
- major scales diatonically and in thirds from **Group B** in eighth notes at mm ♩ = 108
- minor scales diatonically from **Group B** in eighth notes at mm ♩ = 96
- major scales diatonically and in thirds from **Group C** in eighth notes at mm ♩ = 72
- minor scales diatonically from **Group C** in eighth notes at mm ♩ = 60

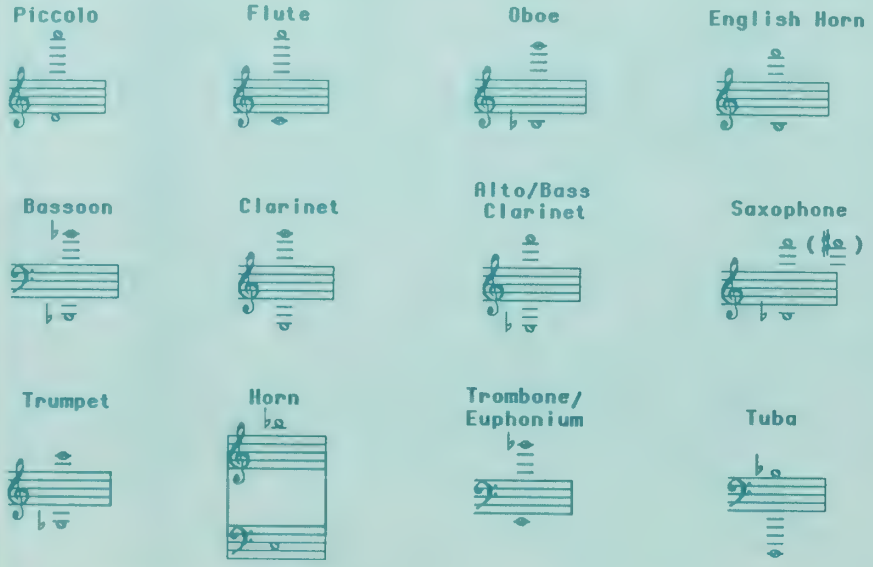
Group A	Group B	Group C
Major: B^b, E^b, A^b, F	Major: D^b, C, G, D	Major: A, G^b, E, B
Minor: G, C, F, D	Minor: B^b, A, E, B	Minor: $F^\#$, E^b, $C^\#$, $G^\#$

- arpeggios in the keys from **Group A** in eighth notes at the following tempos:
  woodwinds: mm ♩ = 144
  brass: mm ♩ = 108
- arpeggios in the keys from **Group B** in eighth notes at the following tempos:
  woodwinds: mm ♩ = 108
  brass: mm ♩ = 84
- arpeggios in the keys from **Group C** in eighth notes at the following tempos:
  woodwinds: mm ♩ = 72
  brass: mm ♩ = 60

• ranges

The student will:

- recognize and be able to perform all pitches within these written ranges:



• percussion

- include mallet instruments in all categories of scale and arpeggio requirements with ranges as follows:
  Level V/VI – 2 octaves (with arpeggios)
- be able to recognize and play all notes of the instruments at hand
- continue to work on all previously introduced performance skills

General Technique
- continue to work on all previously introduced skills

Snare Drum Technique
- continue to work on all previously introduced skills
- develop double and triple ratamacues, and single and double drags

Tympani Technique
- continue to work on all previously introduced skills
- continue to develop previously introduced tuning skills, and to be able to do so rapidly in increasingly difficult passages, with frequent changes and less tonal intervals.

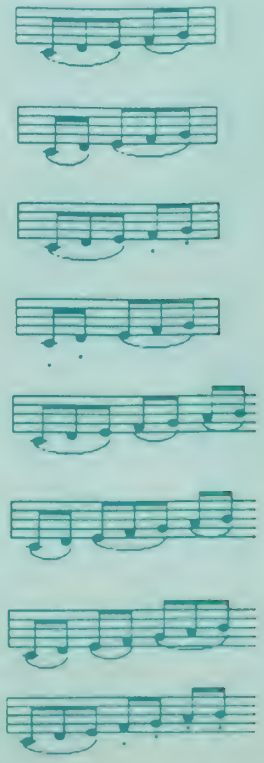
Other Percussion Instruments
- continue to work on all previously introduced skills

Literature
- continue as suggested in Level IV

• articulation

Note: When two or more levels are combined in one class, the teacher may adapt "articulation" by selecting elements from each level taught.

The student will:



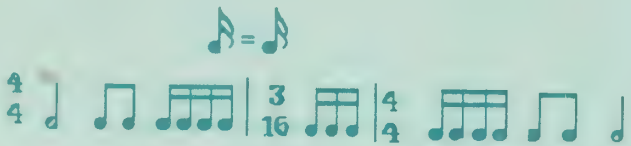
These articulation patterns are models to be used in any melodic pattern.

• rhythm

Note: When two or more levels are combined in one class, the teacher may adapt "rhythm" by selecting elements from each level taught.

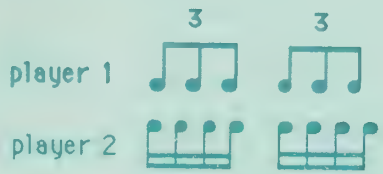
The student will be able to recognize, write and perform:

- **previously learned** patterns within a new context:
  - changing the unit of beat from



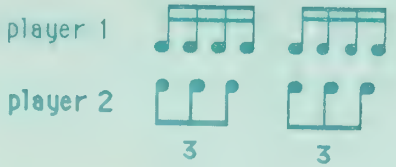
  - three against four

e.g.,



  - four against three

e.g.,



• written

Note: When two or more levels are combined in one class, the teacher may adapt "written" by selecting elements from each level taught.

The student will be able to:

- construct mixolydian, dorian, natural minor, harmonic minor and melodic minor scales starting on any note
- transpose a simple melody to treble or bass clef
- recognize and write all major and minor key signatures
- recognize and write in treble or bass clef starting on any note, major, minor and V^7 chords and their inversions

These written skills should be developed using the performance literature as much as possible.

• aural

Note: When two or more levels are combined in one class, the teacher may adapt "aural" by selecting elements from each level taught.

The student will be able to:

- recognize the harmonic progression I–IV–V–I
- notate four measures of rhythmic phrases using one tone
- recognize all simple intervals when played melodically, and major, minor and V^7 chords
- recognize when any two given tones are in tune/out of tune with one another in intervals of minor 3

• history

Note: When two or more levels are combined in one class, the teacher may adapt "history" by selecting elements from each level taught.

The student will be able to identify the following composers according to historical period and nationality. *The student will* listen to and make critical comment on a minimum of six works, covering all available style periods, and with particular attention to composers of wind band music.

• Renaissance	des Prez, Josquin [1440–1521]
• Baroque	Corelli, Arcangelo [1653–1713]
• Classical	
• Romantic	Rossini, Gioacchino [1792–1868] Mendelssohn, Felix [1809–1847] Verdi, Giuseppe [1813–1901] Greig, Edvard [1843–1907] Mahler, Gustav [1860–1911]
• Modern	Hindemith, Paul [1895–1963] Barber, Samuel [1910–1981] Copland, Aaron [1900–1990]
• Wind Band	Jacob, Gordon [1895–] Schoenberg, Arnold [1874–1951]

• interpretive

The student will:

- continue previously introduced concepts and skills

Required/Elective Component

The required component encompasses the knowledge, skills and attitudes that all students in the program should be expected to acquire.

The elective component provides opportunities to adapt and enhance the required portion of the program to meet the diverse needs and capabilities of individual students. It encourages the adaptation of content, teaching strategies, instructional time, evaluation activities and learning resources to meet specific individual student and/or group needs. The elective component provides for enrichment and for additional assistance to individual students, as necessary. Elective time may be used to develop further the required learner expectations through other forms and components, or add other learner expectations where appropriate. The maximum time allotment for the elective component of each complementary course is designed to be 30% of the instructional time.

The following list of strategies may be employed in order to address the elective component of the curriculum. These strategies are recognized as an integral part of a successful music program.

Performing	Listening	Creating	Researching/ Evaluating
Solos	Guest Artists	Arranging	History
Etudes	Clinicians	Composing	Literature
Small Ensembles	Video/Audio Recordings	Interpreting	Acoustics
Concert Tours	orchestral		Criticism
Private Lessons	operatic		Analysis
Improvisation	wind band		Careers
Electronic Music	string quartet		Synthesizers/Midi Computers
Keyboards	woodwind quintet		
Computer/Midi Instruments	brass quartet/quintet/choir		
Doubling	saxophone quartet		
Conducting	clarinet choir		
Contemporary Art Music	jazz ensemble		
Eurythmics/Dance	jazz combo		
Singing	soloists		
Pop/Show Music	choral		

Many of these topics may transfer from one heading to another; e.g., IMPROVISATION → CREATING.

Basic Learning Resources

Exercises for Ensemble Drill. Fussell, Raymond C. Schmitt, Hall & McCreary (Belwin Mills) 1934, 1935, 1939.
Arranged for band or orchestra. A series of warming up exercises, technical studies and rhythm drills for daily practice by any group, large or small. Every instrument in the group, including drums, is scored in harmony or unison. The book is divided into three parts: Part I: Warming Up Exercises; Part II: Technical Studies; Part III: Rhythm Drill. Student books are usable by any instrument. Suitable for class or individual study.

or

Total Musicianship. Bencriscutto, Dr. Ben and Hal Freese. Kjos West, 1983.
A four-year comprehensive, flexible program. Includes: individual student books for each instrument (published for concert band and jazz ensemble instrumentation, all four years of material in one book); conductor's score; four-year comprehensive skills plans; colour-coded achievement charts; and practice cassette of harmonic backgrounds. Suitable for class or individual study. **Note:** Only student components are basic resources; other components are support resources.

or

Master Theory. Peters, Charles S. and Paul Yoder. Neil A. Kjos Music Company.
These are a set of six theory books: Book 1: Beginning Theory Workbook; Book 2: Intermediate Theory Workbook; Book 3: Advanced Theory Workbook; Book 4: Elementary Harmony and Arranging Workbook; Book 5: Intermediate Harmony and Arranging Workbook; Book 6: Advanced Harmony and Arranging Workbook.

Support Learning Resources: Comprehensive

PERFORMANCE – Technique/Method

Total Musicianship. Bencriscutto, Dr. Ben and Hal Freese. Kjos West, 1983.
Note: See above for annotation. The following components are support resources:
Total Musicianship: Score, Manual
Total Musicianship: Years 1, 2, 3 and 4: Comprehensive Skills Plans and Achievement Chart
Total Musicianship: Practice Cassette

Treasury of Scales for Band and Orchestra. Smith, Leonard B. Belwin Mills, 1952, 1961.
Treasury of Scales for Band and Orchestra consists of individual instrument/booklets plus a conductor's copy. The manner in which the scales are scored makes possible their performance by bands or orchestras of any size or by strings choirs, reed choirs or brass choirs as units.

3D Band Book. Ployhar, James D. and George B. Zepp. Belwin Mills, 1983.
Student books published for each individual instrument. Suitable for class or individual study. The series consists of individual booklets for each instrument, plus a conductor's copy. The 3D Band Book is a three-dimensional approach to rehearsal preparation. It is a complete tune-up program designed to reduce stress and permit greater accomplishment with less effort. The booklets are divided into three sections: 1: Tune Up–Warm-Up, 2: Key Preparation; and 3: Rhythm Preparation. In addition there are several ages of harmony and ear training.

PERFORMANCE – Technique/Method (continued)

Rubank Intermediate Method. Volumes 1 and 2. Skornika, J.E. and others. Rubank, 1940 and up through 1957.
Rubank Intermediate Method and Rubank Advanced Method, Volumes 1 and 2 are developmentally progressive programs of study for individual instruments.

Rubank Advanced Method. Volumes 1 and 2. Gower, Wm. and H. Voxman. Rubank, 1947 and up through 1957. (Published for each individual instrument.)
Rubank Intermediate Method and Rubank Advanced Method, Volumes 1 and 2 are developmentally progressive programs of study for individual instruments.

Accuracy in Rhythm. Ely, Richard. Wimbledon Music Inc., 1980.
Fifty-five Rhythmic Studies in Duet Form for all instruments. This set of exercises has been designed to provide a vehicle for the systematic study of technique, as it relates to some of the most basic but often carelessly played rhythms.

Rhythmic Training. Starer, Robert. MCA Music Publishing, 1969. (Student)
Rhythmic training is a sequence of rhythmic exercises, consisting of simple elementary exercises that progress to complex drills.

Symphonic Band Technique. Rhodes, Tom and Donald Bierschenk. Southern Music Co., 1986. (Student)
A complete warm-up and technical study method for band. Symphonic Band Technique will assist the full band and the individual performer in all aspects of musicianship, from the basics of intonation and tone quality to increased technical fluency. It is also ideal for section rehearsals, technique classes, chair auditions and private study.

Belwin Comprehensive Band Method. Volume 3. Erickson, Frank. Belwin Mills, 1989. (Student)
Designed for individual and group instruction. It consists of two parts; the first an individual method for each instrument to be used in private lessons or groups of like instruments; the second is a method to be used in a band class.

PERFORMANCE – Literature

30 Changing Meter Duets for Treble Clef Instruments. Meyer, James. Wimbledon Music Inc., 1984. (Student)
Designed to give the student experience in solving asymmetrical pattern problems in an ensemble format. Helps the student to build skills necessary for the execution of unusual metric combinations, and sharpen general rhythmic awareness as well.

HISTORY/LISTENING – Musicians and their works

Note: Re: Canadian composers. See page 104, Canadian Music Centre. The Canadian Music Centre exists to promote, disseminate and to make readily available music of Canadian composers.

A Handbook of Composers and Their Music. Farmer, Paul. Oxford University Press, 1985.
This small handbook summarizes and illustrates in a condensed manner general types of music and music of specific composers. Biographical notes are also included as well as student activities.

Complete Book of the Great Musicians. Eleventh edition. Sholes, Percy F. Oxford University Press, 1985.
This is an easy-to-read collection of stories written in a more informal style placing composers in context of their times. Composers included are Henry Purcell, George Frederick Handel, John Sebastian Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Mendelssohn, Robert Schumann, Verdi, Wagner, Brahms, Tchaikovsky, Greig and His Norwegian Music, Edward Elgar, Debussy, as well as A Dictionary of Important 19th-Century and 20th-Century Composers.

Listen to the Music, A Self-Guided Tour Through the Orchestral Repertoire. Kramer, Jonathan D. Shirmer Book, Macmillan Publishers, 1988.
This book is a series of essays on the orchestral music most often heard in the concert hall, on records, tapes and CDs, and on the radio. The essays are aimed at the general music listener and are not too technical. Their purpose is to increase the understanding and enjoyment of music.

Portraits in Music 1. Jenkins, David and Mark Visocchi. Oxford University Press.
This is a collection of background material to be used in conjunction with 15 pieces of music for listening. In general, the pieces illustrate the theme that people, places and events have been a source of musical inspiration to many composers. Included are *Rigoletto* by Giuseppe Verdi, *Till Eulenspiegel* by Richard Strauss, *Háry János* by Zoltan Kodály, *Symphony No. 3 in A minor (Scotch)* by Felix Mendelssohn, *Suite Española* by Isaac Albéniz, *Sinfonia Antarctica* by Ralph Vaughan Williams, *The Execution of Stepan Razin* by Dmitri Shostakovich, *Romeo and Juliet* by Peter Ilyitch Tchaikovsky, *Academic Festival Overture* by Johannes Brahms, *Enigma Variations* by Edward Elgar, *Billy the Kid* by Aaron Copland, *Portsmouth Point* by William Walton, *An American in Paris* by George Gershwin, *Washington's Birthday* by Charles Ives, Suite: *Water Music* by George Frideric Handel and *Quiz*.

THEORY

Elementary Rudiments of Music. Wharram, Barbara and John B. Younger. Frederick Harris Music, 1969, 1985.
A theory text designed as an exercise book. Written for the secondary music student. Includes notation, scales, intervals, chords and cadences, time, transposition, Italian terms, signs and abbreviations, dictionary of words and sample test papers.

Total Theory. Lawless, James. Waterloo Music Company.
Complete theory text and workbook designed for secondary students. Includes notation, scales, intervals, chords, cadences, rhythm, transposition, short score and open score, correction of errors, common terms and signs.

See also computer category.

COMPUTER

Windows on Music Learning with Practica Musica. Evans, Jeffrey, ARS NOVA Software, 1989.
MacIntosh with mouse required. *Windows on Music* (Fundamental Text); *Practica Music* software and operating manual. Individualized learning, good sound, easy to use, fully MIDI compatible.

Maestro-Scope. Music Theory Levels 1, 2, 3, 4. Lohse Kunitx, Sharon and Jeffrey Foster, Paul Marshall. Maestro Music Inc., 1985, 1989.
Computer software. Program teaches the fundamentals of music theory, processing from beginning students in music to advanced. **Note:** Levels 1, 2, 3 are on a supplementary listing in junior high music. Level 4 expands upon prior material by introducing and working with augmented and diminished triads in all inversions, dominant seventh chords, modes, four-note chords and part identification, tempo, movement and cadence. The program consists of eighteen lessons available on 5¼ (4) or 3½ (1) inch diskette. Tutorial lessons contains seven paragraphs and will take approximately thirty minutes work.

Aural Skills Trainer. Electronic Courseware Systems Inc.
Computer software. Series consists of three volumes: Basic Chords, Intervals, 7th Chords.
Note: Only "Intervals" is an authorized support resource.

Perspectives in Music History. Electronic Courseware Systems Inc.
Computer software. Teacher resource and library research resource for students. This resource contains data bases covering the time period 1370–1987. Searching includes country, composer, date, style. Graphs of style periods and quizzes included.

Music Appreciation. Electronic Courseware Systems Inc., 1986.
Computer software. Consists of two titles: Keyboard Blues and Keyboard Jazz Harmonies.

Teacher Resources

Woodwinds Fundamental Performance Techniques. Gene H. Saucier. Shirmer Book. Macmillan Publishing.

Teaching Percussion. Cook, Gary. Shirmer Book. Macmillan Publishing.

The Symphonic Band Winds: A Quest for Perfection. Middleton, J. et al, Southern Music Co., 1986.

Effective Performance of Band Music: Solutions to Specific Problems in the Performance of 20th Century Band Music. McBeth, M.F., Southern Music Co., 1972.

FLUTE

17 Daily Exercises (17 Grands Exercises Journaliers de Mécanisme). Taffanel, Paul and Philippie Gaubert. Published by Leduc, France.
Contains daily exercises for the flute. Clear teaching notes are given in a number of languages.

A Trevor Wye Practice Book for the Flute. Wye, Trevor, Novello and Company, 1980 through 1985 (several volumes).
Volume 1 – Tone; Volume 2 – Technique; Volume 3 – Articulation; Volume 4 – Intonation and Vibrato; Volume 5 – Breathing and Scales and Volume 6 – Advanced Practice. Teachers should note that alcohol and prescription medication are mentioned in reference to nervousness in Volume 3, p. 31.

20 Studies Opus 132 for Flute. Garibold. International Music Co. (no date)
This resource contains twenty studies for the flute.

Ernest Koehler 35 Exercises for Flute OP. 33 Books I, II, III. Koehler, Ernesto. Carl Fischer. (no date)
Note: Book I – fifteen easy exercises; Book II – twelve medium difficult exercises; Book III – eight difficult exercises.

CLARINET

Artistic Studies from the French School, Book I. Hite. Southern Music Company, 1986.
This resource includes forty studies for the clarinet, thirty-two etudes and nine caprices as well as a glossary. It is a very complete choice of selections designed to nurture technical and expressive skills. Realistic tempo markings have been chosen and approximate timings are provided at the beginning of each etude. Each study has been given a marking to provide an interesting expressive focus.

Celebrated Method for the Clarinet, Complete Edition. Klose, H. Carl Fischer, 1946.
This is a complete clarinet book starting with the rudiments of music and notes about the clarinet itself and following through the beginning of playing to more advanced technique. Some literature is given at the end of the book.

Clarinetist's Compendium. Bonade, Danile. Leblanc Educational Publications, 1962.
This resource presents in concise form all the fundamentals precepts of the Bonade School of clarinet playing. Contents include: production of good tone, phrasing, method of staccato, the art of adjusting reeds and recommended course of study.

CLARINET (continued)

Complete Method for Clarinet, Divisions 1, 2, 3. Baerman, Carl. Carl Fischer, 1917.
This resource consists of three divisions: First Division – Theoretical Part; Second Division – Preparatory Scales and Studies (Combined Edition); Third Division – Grand Preparatory Exercises. **Note:** It is also possible to buy the "Complete" which contains all three divisions.

Melodious and Progressive Studies, Book I and II. Hite, David L. Southern Music Company, 1968, 1971.
The first volume contains studies selected for the clarinet, of medium technical difficulty in general. However, they represent the very best of Nineteenth Century European music style written expressively for the clarinet alone. The book contains eighteen expressive studies based upon scales; eighteen expressive studies based upon chords; twenty-four melodies etudes; major and minor scales and scales in third.

OBOE

Art of Oboe Playing, The. Sprenkle, Robert and David Ledt. Summy–Birchard, 1961.
The book discusses the designated instrument itself (make-up, care, etc.), playing techniques, problems and techniques for solving them, interpretation and literature selection.

A Complete Method for Oboe. Barret, A.M.R., Boosey and Hawkes.
This is a complete oboe method book. It includes the following sections: Principles of Music; The Oboe; Scales and Exercises; Forty Progressive Melodies; Four Sonatas; Fifteen Grand Studies; First Air Varie; Second Air Varie.

BASSOON

Art of Bassoon Playing, The. Spencer, William. Summy–Birchard, 1958.
The book discusses the designated instrument itself (make-up, care, etc.), playing techniques, problems and techniques for solving them, interpretation and literature selection.

Practical Method for the Bassoon. Weissenborn, J. Carl Fisher, 1941.
Includes notes on the bassoon itself, parts, assemblage, etc., embouchure and breathing, playing of major and minor scales through one octave, practical exercises and a supplement of daily studies.

SAXOPHONE

Art of Saxophone Playing, The. Teal, Larry. Summy–Birchard, 1963.
The book discusses the designated instrument itself (make-up, care, etc.), playing techniques, problems and techniques for solving them, interpretation and literature selection.

SAXOPHONE (continued)

18 Exercises or Studies for All Saxophones After Berbiguier. Ed. Mule, Marcel. Alphonse Leduc Publisher, France, 1943.
Contains eighteen exercises or studies for the saxophone after Berbiguier.

48 Etudes for Saxophone. Ferling, W. Alphonse Leduc Publisher, France, 1946.
Contains forty-eight etudes for the saxophone.

Scales and Arpeggios: Part II. Harle, John. Universal Saxophone Edition, Austria, 1984.
Designed to acquaint the player of elementary or intermediate standard with the full range of scales, arpeggios and trills, and to provide the more advanced player with a comprehensive workbook that covers all the elements of daily scalic practice.

Selected Studies for the Saxophone. Voxman, H. Rubank, Chicago, 1942.
This is a booklet of advanced etudes, scales and arpeggios in all major and senior keys.

TRUMPET

Arban's Complete Conservatory Method for Trumpet. The Authentic Edition, edited by Goldman, Edwin Franko and Walter M. Smith. Carl Fischer, 1982.
For more than a century, the Arban's Method has been the definitive course of study for the trumpet and coronet students. This is an updated version, written in today's language, still preserving the authenticity of Arban's original work. The book includes: an introduction, first studies, slurring or legato playing, scales, ornaments, more advanced studies, tonguing, the art of phrasing, sixty-eight duets, fourteen studies, twelve celebrated fantasies and aires varies.

First Book of Practical Studies for Trumpet and Second Book of Studies for Trumpet. Getchell, Robert W. Belwin Mills, 1961.
The First Book is designed to develop chord consciousness and to provide additional experience in the fundamental rhythm, key procedures and articulations, and to improve accuracy in reading. It can be used either to supplement or to follow any beginning method book. The Second Book is designed to extend the techniques presented in the First Book and to introduce and develop new techniques and rhythms.

Technical Studies for the Cornet. Clarke, Herbert L. Carl Fischer, 1912.
This work has been especially written to enable the cornet student to conquer any technical difficulties he or she might encounter in the literature for the instrument.

FRENCH HORN

Art of French Horn Playing, The. Farkas, Philip. Summy–Birchard, 1957.
The book discusses the designated instrument itself (make-up, care, etc.), playing techniques, problems and techniques for solving them, interpretation and literature selection.

Pottag-Hovey Method for French Horn, Book II. Pottag, Max. Belwin Mills, 1942.
Designed as a follow-up to Book I or any other elementary program. Includes material for the development of sustained tones, tone development, phrasing. Rapid tonguing, increased technique in fingering and use of legato, macrato and staccato styles may be taken up in connection with the scale and chord studies.

Preparatory Melodies for Solo Work on French Horn. Pottag, Max. Belwin Mills, 1969.
Contains preparatory melodies to solo work for French Horn, selected from the famous Schantl Collection. Ninety-eight selections.

Second Book of Practical Studies for French Horn. Getchell, Robert W. Belwin Mills, 1961.
The Second Book is designed to extend the techniques and rhythms to challenge intermediate students. The following rhythms are introduced and developed: dotted eighths and sixteenths; 3–8 rhythms; 6–8 rhythms; and syncopation.

Supplementary Studies for French Horn. Endressen, R.M. Rubank, 1965.
This is a book of supplementary studies for the French Horn ($E^{\flat}$ Alto or Mellophone). It can be used with or can follow any method.

TROMBONE/EUPHONIUM

Art of Trombone Playing, The. Kleinhammer, Edward. Summy–Birchard, 1963.
The book discusses the designated instrument itself (make-up, care, etc.), playing techniques, problems and techniques for solving them, interpretation and literature selection.

Introducing the Tenor Clef for Trombone (Bassoon). Fink, Reginald H. Accura Music, 1968.
The book slowly proceeds through short exercises and compositions which gradually advance in difficulty.

Melodious Etudes for Trombone. Rochut. Carl Fisher, 1928 (in three volumes).
Etudes selected from the Vocalises of Marco Bordogne. Transcribed and progressively arranged so students can perfect technique, develop style in interpretation of melody.

Remington Warm-Up Studies, The. Hunsberger, Donald, Accura Music, 1980.
This is an annotated collection of the famous daily routine developed by Emory Remington at the Eastman School of Music.

Complete Tuba Method – Blazevich Tuba Interpretations and Artistic Solos and Duet for All Tubas, Trombones and Baritone. Bell, William J. and Charles Colin, 1975.
These two booklets are designed for all tubas, trombones and baritones. They contain tuba warm-up and daily routine, Blazevich tuba interpretations, Arban–Bell interpretations and artistic solos and duets.

PERCUSSION

Fundamental Studies for Mallets. Whaley, Garwood. JR Publications, 1974.
This booklet is designed to provide the beginning student with studies that are both musically creative and technically progressive.

Fundamental Studies for Snare Drum. Whaley, Garwood. JR Publications, 1973.
This booklet is a beginning method covering all of the essential snare drum techniques.

Fundamental Studies for Tympani. Whaley, Garwood. JR Publications, 1973.
This booklet is a beginning method covering all the essential tympani techniques. The studies are designed to prepare the beginning student for performance of standard band and orchestral literatures.

Stick Control for the Snare Drummer. Stone, George Lawrence. George B. Stone & Son Inc., 1935, 1963.
A highly specialized practise book dealing with just one branch of drumming. A progressive concentrated collection of rhythms arranged to enable one to acquire control speed, flexibility, touch, rhythm, lightness delicacy, power, endurance, preciseness of execution and muscular coordination.

Other Teacher, Student and Library Resources

Note: The resources in the following list were compiled by the County of Strathcona. These titles have not been evaluated by Alberta Education and committed to a Tolerance and Understanding Audit. The listing is not to be construed as an explicit or implicit departmental approval for use. These titles are provided as a service only to assist local jurisdictions to identify potentially useful learning resources. The responsibility to evaluate these learning resources prior to selection rests with the local jurisdiction.

ApRo Theory – Level One, Theory Concepts for Young Bands. Apro Music, Edmonton, 1990.

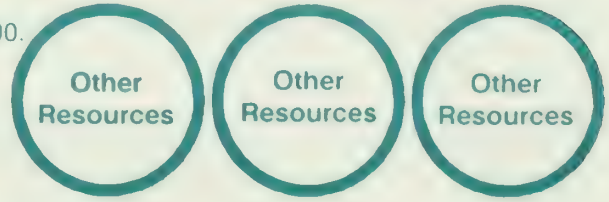
Art of Brass Playing, The. Farkas, Philip. Wind Music Inc., 1989.

As Fair as Morn – Trumpet Trio. Wilbyl, J. and David Hickman. Trigram Music Inc., 1986.

Band Music Guide. Instrumental Co., 1989.

Basic Fundamentals in Tonal Music: A Programmed Method. Harder, Paulo, Allyn and Bacon, 1989.

Book of World-Famous Music, The. Fuld, James J. Dover Publications, 1964.



Casals and the Art of Interpretation. Blum, David. University of California Press, 1977.

Clef Studies for Trombone. Ralph Sauer. Wimbledon Music, 1977.

Complete School Band Program, The. Robinson, William C. and James A. Middleton, 1975.

Creative Musicianship. Couchane, Lillian E. Highland/Etling Publishing, 1964.

Emotion and Meaning in Music. Meyer, Leonard B. University of Chicago Press, 1956.

Four Motets for Brass Quintet. Transcribed Ralph Sauer. Trigram Music Inc., 1977.

Functional Harmony. Electronic Courseware Systems Inc., Computer software.
The series consists of four titles: Basic Chords, Diatonic 7th Chord, Secondary Dominants and Borrowed Chords and Altered Chords.

Gloria 'N Cielo. Arranged by Ruth Still. Wimbledon Music Inc.

Great Instrumentalists in Historic Photographs, The. Camner, James. Dover Publications, 1980.

History of Western Music. Grout, Donald J. W.W. Norton, 1980.

Inner Game of Music, The. Green, Barry, Gallwey, W. Timothy. Doubleday, 1986.

Introduction to Contemporary Music. Machlis, Joseph. J.M. Dent and Sons Ltd., 1961, 1979.

Instrumental Music Evaluation Kit. Pizer, Russell A. Parker Publishing Co., Inc., 1987.

Intonation Exercises for Two Horns. Reynolds, Verne. Wimbledon Music, 1980.

Jazz Improvisation for Stage Band, Books 1, 2, 3. Perkins, Charles R. Charles R. Perkins Publisher, 1985.

Listening Experience – Element, Forms and Styles in Music, The. O'Brien, James P. Collier Macmillan Canada Inc., 1987.

Medalist Band Method: Go for the Bronze, Go for the Silver, Go for the Gold. James D. Ployhar. Belwin Mills, 1989.
Note: First level too elementary for high school.

Modern Conductor, The. Green, Elizabeth A.H. Prentice Hall, 1969.

Music from Scratch. Attwood, Tony. Oxford University Press, 1980.

Music, A Listener's Introduction. Levy, Kenneth. Harper and Row, 1983.

Music Speed Reading. Hickman, David R. Wimbledon Music, Trigram Music Inc., 1979.

Music Speed Reading for Beginners. Hickman, David R. Wimbledon Music, Trigram Music Inc., 1986.

New History of Wind Music, A. Whitwell, David. Traugott–Rohner.

On Conducting. Wagner, Richard. William Reeves Publishing, 1919.

150 Intonation Exercises for Brass. Reynolds, Verne. Trigram Music, 1985.

Oxford Companion to Music, The. Scholes, Percy A. Oxford University Press, 1978.

Oxford First Companion to Music, The. McLeish, Kenneth and Valerie McLeish. Oxford University Press, 1988.

Percussion Clinic: A Guide to Basic Percussion Skills. Thurgood, Brian and Larry Schrum. First Stroke Music Publishing Co., 1989.

Philosophy of Music Education, A. Reimer, Bennett. Prentice Hall, 1970.

Practical Dictionary of Music Composers. Feldstein, Sandy. Alfred Publishing Co., Inc., 1984.

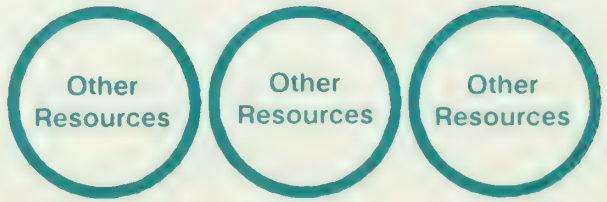
Prelude to Brass Playing. Mendez, Raphael. Carl Fisher, 1961.

Psychology of Music. Seashore, Carl E. Dover Publications, 1983, 1967.

Ricercus Del Duodecimo Tuonon for Brass Quartet. 1988.

Science and Music. Jeane, Sir James. Dover Publishing Inc., 1968.

Six Pieces for Brass Quintet. Rossi, Salomon. Transcribed by James A. Lee. Trigram Music Inc.



Sonatina for Brass Quintet. Cree, Dean. Trigram Music Inc., 1985.

Teaching Music – Managing the Successful Music Program. Walker Darwin E. Schirmer Books, 1989.

Three Works for Brass Quintet. Transcribed by James A. Lee. Trigram Publishing Co., 1986.

Three Canzoni for Brass Quintet. Mazzi, Luigi. Transcribed by James A. Lee. Trigram Publishing Co., 1986.

What to Listen for in Music. Copland, Aaron. McGraw-Hill, 1939, 1957.

Note: See Chapter Four "Solos and Ensembles" for further suggestions re sources of resources for these specific activities.

Listing for Wind Literature Selection

Note: The resources in this list have been compiled by the County of Strathcona. These titles have not been evaluated or given a Tolerance and Understanding audit by Alberta Education. Their listing is not to be construed as an explicit or implicit departmental approval for use. These titles are provided as a service only to assist local jurisdictions to identify potentially useful learning resources. The responsibility to evaluate these resources prior to selection rests with the local jurisdiction.

Note: See page 102 for information regarding Alberta Band Association Lending Library.

Level IV (Note: This is not a graded list.)

Title	Composer/Arranger	Publisher
Air for Band	Frank Erickson	Bourne
Arioso (Largo from Xerxes)	George F. Handel/J. Kinyon	Studio PR
Australian Up-Country Tune	Percy Grainger/C. Bainum	G. Schirmer
Balladair	Frank Erickson	Bourne
Chant and Jubilo	Francis McBeth	Southern
Court Festival	William Latham	Summy-Birchard
Dedicatory Overture	Clifton Williams	Edward B. Marks
Flourish for Wind Band	Ralph Vaughan Williams/Houseknecht	Oxford
Fanfare, Ode and Festival	Gervais/Bob Margolis	Manhattan Beach
Greensleeves	Alfred Reed	Hansen
Irish Rhapsody, An	Clare Grundman	Boosey and Hawkes
Nimrod	Edward Elgar/Reed	Belwin Mills
Pageant	Vincent Persichetti	Carl Fisher
Pentland Hills	Capt. Jimmy Howe	Southern
Prelude and Fugue in B	J.S. Bach/Moehlman	Warner Brothers
St. Anthony's Divertimento	Haydn/Wilcox	G. Schirmer
Slavonic Dances Op. 46	Antonin Dvorak/Earl Slocum	Rubank
Slavonic Folk Suite	Alfred Reed	Hansen
Toccata for Band	Frank Erickson	Bourne
Thunderer, The	John P. Sousa	Available from various publishers
Variation Overture	Clifton Williams	Ludwig

Listing for Wind Literature Selection (continued)

Level V (Note: This is not a graded list.)

Title	Composer/Arranger	Publisher
Americans, We	Henry Filmore/Fennell	Carl Fischer
Andante Cantabile	P.I. Tschaikovsky/Davis	Byron Douglas
Ballo Del Granduca	Sweelink/Walters	E.C. Schirmer
Barnum and Bailey's Favorite	Karl King/C. Bainum	C.L. Barnhouse
Blessed Are They	J. Brahms/B. Buehlman	Ludwig
Brighton Beach	William Latham	Summy-Birchard
Color	Bob Margolis	Manhattan Beach
Elegy	John Barnes Chance	Boosey and Hawkes
English Folk Song Suite	Ralph Vaughan William's	Boosey and Hawkes
Folk Dances	Dmitir Shostakovitch/Reynolds or Erickson	R: Carl Fisher E: Belwin Mills
Festival Prelude, A	Alfred Reed	Edward Marks
Irish Tune From County Derry	Percy Grainger/Kent	Carl Fischer
Kaddish	Francis McBeth	Southern
Magic Flute	W.A. Mozart/J. Barnes	Tempo
March of the Belgian Paratroopers	Pierre Leemans/C. Wiley	TRN
Military March in C	L. von Beethoven/Berkowitz	Boston
My Jesus, Oh What Anguish	J.S. Bach/Reed	Barnhouse
Overture for Band	Felix Mendelsohn/Fred	Boosey and Hawkes
Panis Angelicus	Ceasar Frank/Reed	Barnhouse
Pas Redouble	Camille Saint-Saens	TRN
Rhosymedre	Ralph Vaughan Williams/Beeler	Galaxy
Sarabande and Polka	Malcolm Arnold/J. Paynter	Carl Fischer
Second Suite in F for Military Band	Gustav Holst	Boosey and Hawkes
Sempre Fidelis	John P. Sousa	Available from various publications
Third Suite	Robert Jager	Southern
Variations on a Korean Folk Song	John Barnes Chance	Boosey and Hawkes

Listing for Wind Literature Selection (continued)

Level VI (Note: This is not a graded list.)

Title	Composer/Arranger	Publisher
Academic Festival Overture	Johannes Brahms/Safranek or Curnow	S: Carl Fischer C: Jenson
Armenian Dances, Part 1	Alfred Reed	Sam Fox
Canticle of the Creatures	Jim Curnow	Jenson
Canzona	Peter Menin	Carl Fischer
Chester	William Schumann	Theodore Presser
Chorale Prelude: Turn Not Thy Face	Vincent Persichetti	Elkan Yogel
Come Sweet Death	J.S. Bach	Barnhouse
Commando March	Samuel Barber	G. Schirmer
Divertimento for Band	Vincent Persichetti	Theodore Presser
Egmont Overture	L. von Beethoven/Hindsley	Hindsley
Elsa's Procession to the Cathedral	Richard Wagner/Caillet	Warner Brothers
Fantasia in G	J.S. Bach/Goldman	Mercury
First Suite in B	Gustav Holst	Boosey and Hawkes
Florentiner March	Julius Fucik/Fennell	Carl Fischer
Giles Farnaby Suite	Gordon Jacob	Boosey and Hawkes
Incantation and Dance	John Barnes Chance	Boosey and Hawkes
La Fiesta Mexicana	H. Owen Reed	Belwin Mills
Lincolnshire Posy	Percy Grainger	Ludwig
Marriage of Figaro	W.A. Mozart/Slocum	Mills
Overture to Candide	Leonard Bernstein/Beeler	G. Schirmer
Procession of the Nobles	N. Rimsky-Korsakov/Leidzen	Carl Fischer
Russian Christmas Music	Alfred Reed	Sam Fox
Scenes from the Louvre	Norman Dello Joio	Edward B. Marks
Three Chorale Preludes	William Latham	Summy-Birchard
When Jesus Wept	William Schumann	Theodore Presser
Rolling Thunder	Henry Fillmore/Fennell	Carl Fischer
Royce Hall Suite	Healy Willan	Associated Music Publishers
Slava	Leonard Bernstein/Grundman	Boosey and Hawkes
Symphonic Dance #3	Clifton Williams	Sam Fox
Stars and Stripes Forever	John P. Sousa	Available from various publishers
Suite Francaise	Darius Milhaud	Leeds
Toccata	G. Frescobaldi/Slocum	Mills
Variations on "Mein Junges Leben. . ."	Sweelink/Ricker	G. Schirmer
William Byrd Suite	Gordon Jacob	Boosey and Hawkes

Chapter Three – Implementing the Program

Classroom Management

The duties of a teacher in the music class include aspects in administration, instruction, motivation and public relations. These facets of teaching the instrumental music program need to be carefully combined and thoroughly planned to give maximum benefits in restricted time allotments. No learning can take place unless a proper atmosphere of cooperative discipline has been established.

Administrative Time Management

It is recommended that the teacher use a computerized system of marks recording and material cataloguing. The initial set-up of these programs can be time consuming, but the long-term efficiency and accuracy of a computer is unbeatable. Programs are available for all varieties of the instrumental program's needs – mark records, band instrument and music inventory, uniform labelling and other basic record keeping functions. (See the Computer section for a complete list of available programs and uses.)

Time needs to be allotted in the instrumental music teacher's daily schedule for upkeep of the instruments and facilities. Various demands on the teacher's time outside the normal school hours, including extra rehearsals, sectionals, concerts, tours, fund raising events, community public relations events and band parents' meetings, must be recognized as part of the overall position.

Instructional Time Management

The curriculum demands efficient time usage in rehearsals if all areas are to be covered adequately. Through carefully planning learning activities to correlate the skills in the curriculum with those in the repertoire, and by using the repertoire to isolate, teach and reinforce the curriculum, the teacher should be able to cover the material in the document effectively.

Scheduling

Scheduling for students should be looked at carefully by band directors and counsellors to ensure optimum enrollment in band programs. The following are important areas of concern:

1. Non-semestered band classes are essential to a strong program. Other non-semestered courses can be offered in the school to facilitate scheduling.

2. Courses that only have one section, such as band, should be scheduled first on the student timetable.

3. Courses that have only one section offered at the school should not be scheduled so as to conflict with other courses that have only one section.

4. Multigrade groupings (such as band classes) make scheduling more difficult.

5. Grade 11 students should be encouraged to take a Grade 12 course during Grade 11 to facilitate taking band in Grade 12.

6. Summer school or correspondence courses can free up extra time for band.

7. Each university program requires five specific Grade 12 subjects with an overall average of 70% and no mark less than 50% in each subject. Out of 58 programs offered at the University of Alberta, Music 31 will qualify for one of the five required courses in all but 12 programs.

Planning

Following are some examples and ideas of how to plan your activities efficiently. These are intended merely as models for each teacher to adapt to his or her particular needs.

A. Yearly Plans

These need to be sketched out at the start of each school term and should be an outgrowth of the previous year. Included should be:

- school concert dates
- festivals
- tours
- solo and ensemble performances
- feeder school concerts
- community public relations events
- professional development opportunities
- fund raising commitments
- administrative meetings
- band parents' meetings

A close look at the total time commitment of both the student and teacher will help establish a reasonable workload to maintain quality and prevent burnout.

Yearly Plan Example One (Large)

3 school concerts
2 clinics in school
1 senior retreat
2 local festivals and 1 provincial festival
1 jazz band festival
major tour – all groups in 4 days

2 school rallies
3–4 feeder school promotional concerts
1–2 community public relations concerts
1–2 hosting events – guest groups
3 fund raising drives
8–9 band parents' meetings

For example:

Events for the month of September:
- General Band Parents' Meeting
- Executive Band Parents' Meeting
- District Band Directors' Meetings
- Beginning Clinic
- Rental Evening for Beginners

Classroom Activities: clarify class rules, evaluations and school policies; examine, distribute and purchase instruments, method books, theory books and three repertoire selections.

- establish theory workbook schedule
- listen to three selections from curriculum list
- introduce ear training
- hear each student perform an extended passage from selected materials and make notes
- emphasize correct playing practices
- introduce rhythms in B flat and E flat concert scale from curriculum.

Yearly Plan Example Two

1. In-school concerts: 3 evening performances, December, March, June
2. Festivals:
   - Band 1: April — 1 day local
   - Band 2: May — 1 day provincial
   - Solo/ensemble: — 2 days local
   - Jazz band: March — 2 days provincial
3. Tours: All groups: May 4 days
4. School rallies: Jazz band: December, June
5. Feeder school concerts:
   - Band 1: March, May
   - Band 2: April, June
6. PR concerts: Jazz band: December, April (in Mall)
7. Hosting events: Guest bands: 2 in May
8. Fund raising: 3 drives: October, February, March
9. Meetings:
   - Band parents: 1 per month
   - Tour meetings: 2 in April (one general, one chaperones)
10. County band directors' meetings: 3 per year.

B. Monthly Plans

These should be a natural follow-through and combining of the yearly plan and the curricular document. These smaller units allow planning of the evaluation and instructional demands to fit the yearly commitments. By dividing the time units into smaller sections, it can be ensured that all curricular materials will be covered.

Example:

MONTHLY PLAN – SEPTEMBER

Events to be noted:

September 5 – Rental Night for Instruments

September 20 – General Band Parents' Meeting

September 25 – County Band Directors' Meeting

General Activities

- clarify class rules, evaluation and school procedures
- purchase and distribute instruments, three pieces of repertoire from curriculum list, method book and theory book from the curriculum
- establish theory workbook schedule (monthly)
- listen to three selections from curriculum list
- introduce ear training—tuning in unison, intervals of unison, octave and perfect fifth
- hear each student perform an extended passage from selected material—make notes
- emphasize basic playing practices; deal with B flat and E flat concert scales in rhythms set out in the curriculum Levels IV and V.

Example:

MONTHLY PLAN – DECEMBER

Events to be noted:	December 1	–	Parent/Teacher Inservices
	December 6	–	Band Parents' Executive Meeting
	December 10	–	Sponsoring Christmas Dance
	December 15	–	Christmas Concert
	December 20	–	Jazz Band at Mall

General Activities

- perform three pieces per band in Christmas concert
- establish concert rules/procedures/clean-up duties
- establish uniform rules
- listen to three pieces from curriculum—discuss styles and influences of the composers
- work on group B scales and arpeggios—120
- emphasis on rhythmic diction
- reinforce learned intervals—octave, unison, 5, 4, 3
- evaluate performance skills on group B scales/arpeggio
- evaluate rhythmic abilities through sight reading

It is obvious that the monthly plans will vary in content and detail according to the demands in rehearsal on concert preparation and performance detail.

C. Daily Plans

Effective rehearsals are a direct result of thorough planning and clear conceptual instruction of musical visions. Adequate time must be allotted for score preparation and rehearsal planning. The clearer the ideas of a teacher, the quicker and more efficiently these expectations can be communicated to the musical group. "An efficient rehearsal is also an exciting rehearsal."

A daily lesson plan will help you clarify your goals before rehearsal, deal with any problems before they might occur, and help you think through the process of efficiently teaching the curriculum concepts through the repertoire. While the time commitment for these is often overlooked, their results can be effective and efficient teaching.

Effective closure of a rehearsal is a vital element for the student and teacher. Psychologically this sets the mood for the individual's evening work and for the next group rehearsal. An effective rehearsal should end with:

- a clear sense of what has been accomplished compared with what was initially set out to be accomplished
- an idea of what needs to be reinforced for that day's lesson to be complete
- an idea of what is to be covered in tomorrow's lesson
- a feeling of satisfaction.

The rehearsal can end effectively in many ways, including:

- reading through an entirely new piece as a challenge for the next day's rehearsal
- performing a piece that is musically and technically satisfying
- sight reading
- verbally setting the stage for the next rehearsal.

Example:

Chorale and Shaker Dance – John Zdechlik
BASED ON 80-MINUTE CLASS

BACKGROUND KNOWLEDGE: Zdechlik:
born Minneapolis, Minnesota 1937 – still alive
high school jazz trumpet and piano background
initially studies music education at University of Minnesota
1970 PHD in composition and theory
presently teaching at Lakewood Community College in White Bear Lake, Minnesota

Chorale and Shaker Dance:
9 minutes, 2 movements, connected
premiered in 1972 – commissioned work
2 ideas – chorale – single phrased melody – shaker dance – "The Gift to be Simple"
used in alteration, combination, rhythmic variation, fugue, polytonal, score in concert pitch

Taken from Band Music Notes
OPENING: announcements, set-up: 5 minutes
background on piece, composer: 5 minutes
explain polytonal, commissioning, locate Minnesota Shaker religion
WARM-UPS: Fusell: concentrate on key of D major and F major – (implied keys in section 1 studied today)
section 2 #5 (D scale)
section 2 #2 (F scale) = (curriculum times)
section 5 #5 (D arpeggio) articulation
section 5 #2 (F arpeggio) articulation
section 8 in 3, 5 F and D major articulations

ear training: intervals of 3, 5, 4, 8 in both keys
section 8, Form 3, page 34: triad ascending in both keys
Treasury of Scales: Chorale: page # key of
tune to B flat concert: unison: to D major Octaves: 15 minutes

REHEARSAL:

read section through (F – HO) 5 minutes
explain objectives for today; note similarity to section already known (E)

F–G two groups: melody and accompaniment: Who is Which?
melody: balance groupings keeping consistent style of articulation
accompaniment: style of eighths; balance within total group context and within own triad balance of accompaniment (D triad)
problems: bar 68: upper winds: recognition of D scale rhythmic pattern: trombones rhythmic pattern: coordination of these two patterns: bar before G: change of style here, not at G as expected; foreshadowed in trumpets rhythmic variation: 10 minutes

G–H: rhythm concentration: perform first three bars on D concert: add accents etc.
clap and count sections in groups: trumpet/bss clar/bssn/barisax/tuba/trombone: rest of winds: hrn/baritone/percussion
keep these three groups for rehearsal of first three measures
define articulation marking of unison pattern 4 before H to H – rehearse on clapping monotones, scale patterns, etc. – deal with length of syncopated quarter note: 15 minutes

read section F–H again: correct any minor problems
read pieces from beginning to H: examine next section verbally for any specific areas to begin practicing
10 minutes
read one other piece in folder: sight reading practice
5 minutes
perform one piece that is close to being ready:
5 minutes
wrap-up: leftover time

SKILLS TAUGHT FROM THE CURRICULUM:

F and D major scales at quarter note = 100
F and D major arpeggios at quarter note = 80
articulations used:
markings defined and taught: polytonal, fugue, chorale, rhythmic alteration, accent, staccato, fp., fortissimo, mezzopiano, forte, crescendo, decrescendo
concepts dealt with: ties across the barline, syncopation, consistency of articulation, balance within a section and in the entire group

Facilities and Equipment

1. Building Requirements

The music building or wing is unique in its requirements of space and design. Its location should be close to the performing centre in the school. Floor space is less of a consideration than acoustics, climate control, illumination and ancillary rooms for storage, administrative and practice purposes.

Music facilities should be:

- spacious enough to accommodate the largest group that may use the room, allowing ample space for easy movement between rows of students and within the percussion section
- sound isolated from other areas of the school and controllable in terms of noise levels from ventilation, lights and other mechanical devices
- built with acoustic and noise level control in mind. Consultation with specialists will be necessary to avoid hearing impairment and to maximize sound quality
- equipped with a reliable and adjustable system of climate and humidity control
- carpeted to help absorb sound
- adequately lit in all areas
- provided with adequate instrument storage areas that can be easily locked and secured. These storage areas should be separate from the main rehearsal room and of sufficient size to meet maximum projected enrolments
- built with adequate music/score storage units to protect and provide easy examination of all music
- built with a separate and sound-proofed office space, with a telephone line for administrative use
- built with adequate music storage units for student folders
- provided with a shelving unit in a securable office for the storage of mouthpieces, records, etc.
- provided with a minimum of three sound-proofed practice rooms, varying in size to accommodate a soloist, and up to eight performers. These rooms should be easily accessible from the main rehearsal room.

2. Equipment

The music room should contain:

- a high-fidelity tape-recorder, phonograph, compact disc player, and playback equipment of sufficient quality to meet the special needs of a music program. When recording live performances, consideration should be given to the quality of the tape and microphone, as they have the most impact on the resulting sound reproduction

- a computer, capable of dealing with music sequencing, composing and word processing
- a high quality printer and two disc drives
- a MIDI interface
- a metronome
- a reputable electronic tuning device
- adequately lined and unlined chalkboards and sufficient bulletin boards
- a piano in the main rehearsal room and one in the practice rooms. Both should be tuned at A440
- a mouthpiece puller and repair kit as needed.

3. Furniture

The music room should contain:

- enough chairs for the largest group using the main rehearsal room, with additional chairs for practice and ancillary rooms. Chairs should have straight or nearly straight seats and backs and be constructed so that they are difficult to tilt backward
- high stools for tympani, contra bass clarinet and string bass performers
- heavy and permanent music stands for at least every other performer in the largest group with additional stands for the practice rooms. Lighter folding stands are not adequate except for home practice and touring situations.

4. Instruments

Percussion instruments for the music class should:

- include all of the instruments listed in Table One on page 81
- be inspected and repaired on a yearly basis. Replacement of heads needs careful monitoring to ensure quality tone production
- have high quality and durable cases or covers for transporting on tours or concerts
- be shared if the same room is used for various grade levels. Students should be required to have access to either a snare drum or quality practice pad and mallet set at home for individual practice.

All percussion players should be responsible for their own mallets for tympani, bells, xylophone, vibraphone and snare drum. A variety of mallets for all other percussion instruments should be supplied and maintained by the school.

Wind and brass instruments should be:

- of the best quality determined possible by the teacher. Careful selection of quality instruments will result in superior service, long-range economy, and increased musical results through improved intonation and ease of performance
- inspected, repaired and replaced whenever needed
- complemented with careful selection of high quality reeds and mouthpieces
- insured with a concise record of serial numbers stored in a safe place
- complemented with high quality and durable cases
- privately owned except for the instruments listed on Table Two which is on page 82.

TABLE ONE – SUGGESTED INSTRUMENTATION

Musically acceptable minimums and maximums are shown for band programs of three general sizes. The headings small, medium and large refer to the size of the band program rather than to total school enrolment. Instrumentation suggested is based on concert band literature. The primary concern should always be one of a balanced instrumentation.

INSTRUMENT	SMALL PROGRAM		MEDIUM PROGRAM		LARGE PROGRAM	
	Minimum	Maximum	Minimum	Maximum	Minimum	Maximum
Piccolo	1	1	1	1	1	2
Flute	3	4	5	6	8	10
E♭ Soprano Clarinet	0	1	1	1	1	2
B♭ Clarinet	9	12	12	14	16	20
E♭ Alto Clarinet	1	1	1	1	1	2
B♭ Bass Clarinet	1	2	3	4	4	6
Contra Clarinet	1	1	1	2	2	3
Oboe	1	1	2	2	2	3
English Horn	0	1	1	1	1	1
Bassoon	1	2	2	3	3	4
E♭ Alto Saxophone	2	2	3	4	4	4
B♭ Tenor Saxophone	1	1	1	2	2	3
E♭ Baritone Saxophone	1	1	1	2	2	2
B♭ Trumpet	4	6	8	9	10	12
French Horn	3	4	4	6	8	8
Tenor Trombone	2	4	4	5	6	6
Bass Trombone	1	1	1	2	2	3
Baritone	1	2	2	3	4	6
Tuba	2	3	4	5	6	8
String Bass	0	0	0	1	1	2
Percussion	3	4	5	6	6	6

All French Horns should be double models in F and B flat.
All Tubas should be double B flat models.

TABLE TWO – INSTRUMENTS NORMALLY PROVIDED BY THE SCHOOL

INSTRUMENT	SMALL PROGRAM		MEDIUM PROGRAM		LARGE PROGRAM	
	Minimum	Maximum	Minimum	Maximum	Minimum	Maximum
C Piccolo	1	1	1	1	1	2
E♭ Soprano Clarinet	0	0	0	0	1	2
E♭ Alto Clarinet	1	1	2	2	3	4
B♭ Bass Clarinet	1	2	3	4	4	6
E♭ or B♭ Contra Clarinets	0	1	1	2	2	3
Oboe	1	1	1	2	2	3
English Horn	0	0	0	1	1	1
Bassoon	1	1	2	2	3	4
B♭ Tenor Saxophone	1	1	1	2	2	3
E♭ Baritone Saxophone	1	1	1	2	2	2
French Horn (F-B)	3	4	4	6	8	8
Bass Trombone	1	1	1	2	2	3
Baritone (4-valve Euphonium)	1	3	3	4	4	6
Tuba	2	3	4	5	6	8
String Bass	0	0	0	1	1	2
Korg MI or similar Electronic Synthesizer	1	1	1	1	1	1
Electric Bass and Amplifier	1	0	0	1	1	1
Snare Drum (Concert)	1	1	2	2	3	3
Snare Drum (Field/Tenor Drum)	1	2	2	3	4	4
Bass Drum (Concert) and Stand	1	1	1	1	1	1
Drum Set	1	1	1	1	1	1
Concert Toms (set of 4)	1	1	1	1	1	1
Concert Bongos (set of 2)	1	1	1	1	1	1
Temple Blocks (set)	1	1	1	1	1	1
Timbales (set)	1	1	1	1	1	1
Smaller (auxiliary) Percussion Equipment	1	1	1	1	1	1
Percussion Cabinet	1	1	1	1	1	1
Percussion Mallet Table and Stick Table	1	1	1	1	1	1

TABLE TWO – INSTRUMENTS NORMALLY PROVIDED BY THE SCHOOL (continued)

INSTRUMENT	SMALL PROGRAM		MEDIUM PROGRAM		LARGE PROGRAM	
	Minimum	Maximum	Minimum	Maximum	Minimum	Maximum
Tympani (set of 4) (23, 26, 29, 32)	4	4	4	4	4	4
Crash Cymbals (in pairs)	1	1	1	2	2	3
Suspended Cymbals and Stand	2	3	2	3	2	3
Orchestra Bells	1	1	1	1	1	1
Concert Bells (glockenspiel)	1	1	1	1	1	1
Chimes	1	0	0	1	1	1
Marimba	0	1	1	1	1	1
Xylophone	1	0	0	1	1	1
Vibraphone	1	1	1	1	1	1

Chapter Four – Teaching Notes: Techniques and Strategies

Jazz

Jazz music in all its forms and diverse characteristics is our own (North American) musical art form. It found its genesis on this continent and, as such, merits incorporation in a well-balanced study of music.

That being stated, how can we best incorporate this idiom into our curriculum? The art of improvisation is no simple task but it can be taught with great success. Just ask anyone who has attended a Jamey Aebersold clinic. A large big band, jazz combo or dixieland band can all be useful vehicles for teaching the intricacies of style (articulation) and improvisation. As well, many publishers provide useful information concerning interpretation attached to each piece and appropriate performance practices can be achieved using considerable listening, reference books, clinics/ workshops and good teaching.

Here again, as with any other supplementary group, students should draw from the main functioning musical ensemble, the concert band. Jazz music should be made available to your students, but not at the expense of the total program.

Conducting—The Art of Dramatic Gesture

A teacher's ability and success in the classroom as the musical leader may prosper or diminish in direct proportion to his or her conducting skills. Composers and performers alike deserve, and indeed should expect, the absolute best from their conductors. After all, we are the "Composer's Advocate".

All too often, these fundamental conducting skills are not given the priority they merit. Whatever our background and experience, we must constantly strive to incorporate a greater variety of gestures and facial expressions. Furthermore we must improve our auditory perception, schedule time for proper score analysis and repertoire selection and, last but not least, refine our rehearsal technique. Several methods for self-improvement are as follows:

- employ the aid of a colleague to critique one of your rehearsals and/or concerts
- videotape a rehearsal or concert (it will be very enlightening)
- visit or sit in on another conductor's rehearsal/concert
- be a discriminating music consumer and concert-goer
- attend any number of conducting symposiums, clinics or workshops that are available to us in an ever increasing number
- above all, be observant and your own best critic
- get your head out of the score and maintain eye contact with your players
- you have earned the right to conduct any ensemble as long as you have studied and are knowledgeable of the score
- don't tell them what you want, show them
- keep playing yourself, don't let your skills fade into a distant memory, your own musical growth depends on it
- expressive conducting comes with wrist flexibility
- choose a baton with appropriate length so it appears to be a natural extension of your arm
- always instigate important musical events with a cue rather than just reacting to it
- prepare each cue with an appropriate gesture
- never get in the way of your players or the music
- keep your gestures smaller than you think they should be
- don't allow your gestures to become too generic and repetitive (continue to evolve a larger vocabulary)
- two beats of preparation can be more effective than one, especially for faster tempos
- the preparatory beat should indicate both style and character
- your gesture of release should always be in character with the mood and style of the piece
- melded gestures and rebarring measures are valuable tools in clarifying shape and form of the musical line
- even the most complicated metres can be conducted in combinations of 2, 3 and 4 patterns.

Literature

Every piece of music in our folders should endeavour to instruct, enlighten, entertain and challenge every student. Each one of those works is equivalent to any worthy textbook used in any other discipline. Therefore, it is incumbent on us to establish efficient and workable criteria for choosing our literature.

- not everything in your folder is going to be performed. Part of it may be for just one of the criteria stated above or for sight reading practice
- does the piece contain recognizable craft and scholarship on the part of the composer?
- will the music teach?
- are you employing a good balance of music from all periods and styles?

- do you feature a soloist (either a guest or someone from the ensemble)?
- do the technical and musical demands match the abilities of your players?
- will your choices stretch the parameters of your students' understanding and personal preferences?
- will the program choices raise the level of awareness of the audience (parents included)?
- be sure to challenge every section within the ensemble
- will the musical experience be educational?

Human Resources

Important resources that should not be overlooked are your colleagues in the music business. These could be roughly divided into categories of music industry, university- and college-level teachers, and fellow high school or junior high school teachers.

Alberta's music retailers provide many valuable services, among which are:

- a source of good quality instruments and a repair service to keep the instruments in playing condition
- a rental service to assist beginners in deciding on an instrument
- a source of quality literature and instructional materials.

The best music retailers have people who are knowledgeable in the field of school music, and they can prove to be a valuable resource. Some retail music stores will provide assistance with setting up clinics and obtaining clinicians.

The colleges and universities can be very valuable sources of information. University libraries contain scores and recordings that are invaluable for study, and library cards are usually available for a small fee. University professors are usually very willing to help out, either as performers, lecturers, clinicians or adjudicators. You should expect to pay a fee for services rendered to all professional colleagues; advice, however, is usually freely given.

Your fellow high school and junior high school teachers are a tremendous resource that you should be constantly tapping. Few, if any, music teachers have "secrets" to success that they will not share. The best teachers are the ones who are constantly learning themselves.

Band Parents' Organizations

Band parents' organizations can be an invaluable resource in terms of manpower, fund raising and community relations. The efforts of a well-defined and carefully focused group will enhance the average school band program.

It is recommended that the organization be incorporated under the provincial acts for non-profit organizations: Societies Act or Part 9 of the Companies Act. This will add stature and open some additional possibilities in fund raising.

Bylaws, a constitution and executive officer description should define the role of the group and individual duties. These documents should state clearly that the group is a support group. The methods and areas whereby the organization can make decisions and influence the music program should be delineated and should not include school policies and curricular decisions of the teacher.

It is expedient for the executive and general meetings to adopt a tone of professionalism. Using an accepted parliamentary method of passing motions and limiting discussion to the issue on the table will make all parties involved eager to return for the next meeting. A helpful member of a band parents' executive is an administrative representative, who can provide instant clarification, support and knowledge of school policies.

It is recommended that there be at least two general meetings open for all parents each year. This allows each parent an opportunity to air their concerns and forward new ideas. It is recommended that recognition of parental support be instigated—small rewards go a long way to maintaining interest and commitment.

A set of procedures for dealing with the day-to-day decisions that are certain to arise between executive meetings should be established. At the first general meeting of each year, a yearly outline of events and budget should be discussed and approved. Clear goals allow the organization to function efficiently.

When properly channeled, the band parents' organization is a tremendous asset to the program and the director.

Festivals

Festivals can be a good addition to your yearly schedule and can provide a great source of motivation for your students; however, if handled incorrectly, they can be a source of frustration and undue pressure for the conductor, and lead to inappropriate attitudes on the part of the students.

Three types of festivals are commonly held: festivals for large groups only; festivals for solos and small ensembles only; and festivals that combine the first two groupings. Festivals that combine both large and small groups are often more strenuous for the teacher, as you may be preparing many more items for presentation.

Festival grading systems generally fall into two categories: those that give percentage grades, and those that give I, II, III or IV ratings. (Highly Superior, Superior, Good, Average is a variation of I, II etc.) If you enter your students in a festival with a percentage rating, the student(s) must be prepared to have a single winner in each category, whereas in the case of numbered ratings many students might be recognized with a "I".

Care must be taken that both the students and the teacher do not get overly concerned about the competitive aspects of festivals. Competition can be highly motivating and fun, but be aware overemphasis of the competitive aspect may sometimes create feelings of failure in the "losers" (even though they may have presented a wonderful performance), and overblown egos in the "winners", though their performance may have not been significantly different from anyone elses.

A sharing of musical experience and a good performance by your own group should be the goals in attending a festival. For this reason it is important to encourage your students to listen to other groups at the festival in order that they might share in the experiences of other musicians like themselves.

In choosing music for a festival you often must comply with a festival syllabus. If you are unaware of what pieces are on the syllabus, contact the festival director; or any one of the music stores that specialize in school music will be able to provide you with the information. Choose your music carefully, bearing in mind such things as instrumentation, strong or weak sections in your band, soloists required, key signatures, time signatures, and general level of difficulty. Choosing music far enough in advance to allow for sufficient rehearsal time is important; however, working on a piece all year in order to present it at a festival in the spring is a questionable practice.

The number of festivals you wish to enter in a year must be carefully considered, as too many will lead to a situation wherein you are just teaching from festival to festival and not taking time to work on a wider variety of musical styles.

Concerts

Preparing and performing concerts should be an integral part of the music program. All students should have the opportunity to perform for one another, their parents and their friends.

Concerts should be presented at least twice a year; schools with larger programs or more advanced programs will probably choose to do a greater number.

Careful thought and planning must go into the preparation for a concert. The director must choose music of a level appropriate to the performing group. This is not a task to be taken lightly, as music that is too difficult will result in a poor performance, while music that is too easy may not challenge the group. A good practice is to program several works ranging from quite easy to relatively difficult, and in a variety of styles. As the concert date approaches, adjustments to the final program can be made according to successes in rehearsal.

A note on easy vs. difficult: easy and difficult, in this text, refer merely to the technical considerations in the music. A wise conductor knows that some technically easy pieces are very difficult musically. Great musical experiences can be had without playing a lot of notes, and it is also a common occurrence that a lot of notes and rhythms are played with no musical result! If a piece is within your students' grasp technically but has little musical merit, set it aside and look for another.

Careful consideration should be given to the venue in which you present your concert. As most schools do not have a theatre, it is usually necessary to hold concerts in the school gymnasium. Other possible areas for a concert would be the school cafeteria, if it is large enough; an open courtyard, if one is available; or even the band room itself, if it is large enough to hold an audience. The gymnasium is the most likely of these venues to be used, and it will nearly always be very different acoustically from your normal rehearsal area. A dress rehearsal in the gymnasium is essential for the students to get used to the change in acoustics; however, as the gym is the teaching station for the physical education department, negotiations will have to be held to obtain rehearsal time. If you discover the acoustics are terrible where you first set up the band, try moving to a different location, or play side-to-side instead of end-to-end.

A check of equipment a week or two before the concert is a good idea. If you discover missing or broken items, you should still have time to repair or replace them without difficulty. If you are located a great distance from a centre where replacement parts or repairs are available, you may want to check equipment even earlier. An equipment check should include drum heads, mallets and beaters, valves on all valved instruments, strings on French horns, slides on trombones, leveling of all keywork on woodwinds, tenon cords and mouthpiece corks on woodwinds, and all tuning slides on brasses. Even with a complete equipment check, it is possible for some mechanical thing to go wrong at the last minute, so it is a good idea to carry a small set of jeweler's screwdrivers and a crochet hook (for re-hooking strings that come loose) with you on concert night. The time when the band is moving into and out of the concert area is the most dangerous time for the instruments; instruct your students to be especially careful during these times in order to prevent damage.

Equipment for a concert also includes a sufficient number of stands and chairs for the band and seating for the audience. Allow for a sufficient amount of set-up time to move all equipment to the concert area. It is a good idea to assign tasks to individual band sections in order to facilitate an orderly set-up and take down.

The temperature of the performance area is an important consideration. Temperatures that are too hot or too cold will result in pitch problems that will flaw the performance. The temperature also must be uniform throughout the playing area, or groups in a particularly hot or cold area will have a great deal of difficulty tuning to the rest of the group. For this reason you should avoid seating performers in front of either heating or air conditioning vents.

It is important that both the performing groups and the audience understand and use good concert etiquette. Students should be instructed about appropriate dress, proper posture and proper times to applaud. It must be pointed out to students that talking, eating or rustling about is not appropriate behaviour in a formal concert setting.

Programs are a nice addition to any concert. Prepare your program several days in advance in order to be assured of adequate time for printing or duplicating. It would be a good idea to ask your school's print shop or duplicating secretary how much lead time he/she would like. Programs can be very simple or quite elaborate with many program notes. The name of the group, time, date and location of the concert, and the pieces to be performed are the essential items. Names of students and what instrument and part they play is also a nice addition. If you are not sure of your program as the printing deadline approaches, you may indicate: "Program to be chosen from the following selections:" and then list your repertoire.

Some schools charge for concerts, and some do not. If you are new to a school it would be wise to check what the precedent is in this regard. It might also be noted that the same parents who are supporting the program by buying instruments for their children are the most likely audience, and they probably deserve at least some free concerts.

A concert should be an enjoyable, festive occasion when students can share their music with their parents and friends. Try to keep everything on a positive note, calm the nervous students, get everyone to focus on the task at hand, and then enjoy your performance.

Tours

Taking a band on a trip or tour can be a beneficial experience for the students. If a tour is well organized and has a well thought out musical basis, it can contribute to the musical growth of the group as well as contribute a feeling of camaraderie.

Tours should have a musical focus and travel and sightseeing are secondary benefits. Many good music festivals exist both nearby and at greater distances. Festivals provide an opportunity to present the band for adjudication and an opportunity to compete for trophies or prizes. A concert tour is an alternative to a festival tour. This presents an opportunity to play a wider variety of music for a larger number of people. Concert tours where the concerts are presented with a host band in the evening for parents and students are often particularly pleasant experiences.

Several possibilities for transportation exist, and your choice will depend upon finances, distance travelled and comfort level desired.

The most common form of travel for short or middle distance trips is the school bus. While these are usually the least expensive option, they are the least comfortable and often have no provision for hauling equipment. If you travel by school bus you will need either to hire an extra truck to haul instruments or order enough extra seats to accommodate the instruments.

Another common form of travel is the tour bus. These provide a much higher comfort level and a large amount of luggage space to handle instruments or suitcases. Tour buses are usually more expensive than school buses, but it is usually worth checking prices as sometimes the difference is minimal and the convenience far outweighs that of the lower price bus.

Although train passenger service has declined, it is still an option in some cases; however, bear in mind that you will need buses to transport you from the train to your hotel, festival, concert, etc., and this will add substantially to the cost.

Accommodations for students and chaperones while on tour fall into three general categories: hotel, billeting, or sleeping bags on a gym or classroom floor. Each situation offers different challenges along with different advantages. Sleeping on a gym floor is inexpensive and the students remain under your direct supervision. Billeting is also inexpensive, and it gives the students a chance to make new friends; however, you turn over control of your students to the host families, sometimes with unpredictable results. Staying in hotels is more expensive, but keeps the students directly under your supervision. This is probably the most comfortable situation for the majority of students, as they are with friends and in a comfortable room.

If staying in a hotel, care should be taken to find a hotel that has room exits that open only to an inner hallway. Rooms that have both an inside and an outside exit are very hard to supervise. Rooms with balconies also present both supervision and safety problems.

Some thought should be put into how your equipment is going to move with you on your tour. Considerations of the safety of the instruments should be the foremost concern with special care taken to protect wooden instruments from temperature extremes and wide changes in humidity; brasses and percussion need to be protected from situations where they may become dented, scratched, or have their heads broken in the case of the percussion.

A good system for handling instruments is simply to place each student in charge of his or her own personal instrument or instruments, place the percussionists in charge of the percussion equipment, and then assign responsible students to care for items such as music boxes, microphones, cords, PA systems, and the like.

It is possible to have a checklist for each item that you will be moving, and check in each piece after each performance; however, this is quite time-consuming and is probably only advisable in extreme situations such as overseas travel, where recovery of a lost item may be very difficult or impossible.

It is risky letting each student be responsible for his or her own music; having a vital piece of music missing at concert time can be unnerving at best and a disaster at worst. For this reason, it is advisable to collect all music, check each folder for correct contents, and place all the folders in a music carrying case or a box. One responsible student and one chaperone should be responsible for moving the music to and from the concert venue. A checklist in this instance is a good idea to ensure that all music stays together. It is also a good idea to take along all extra parts you may have as it gives you at least a possibility of dealing with unknown music losses.

Be sure to review all school and school board policy with regards to travel, insurance and responsibility items before leaving. Ascertain how best to comply with all aspects.

The director should have several sets of information with him or her in case of emergency or loss. Health care numbers are a necessity if anyone should become ill or be injured. Home phone numbers and alternative numbers for all students and chaperones are important should the need to inform a parent arise. A list of all instrument serial numbers is essential to aid in the event of a loss or mix-up. A list for each bus taken on the tour is necessary, and rooming/billeting lists for each stop should be prepared. These lists should be in the hands of the director and chaperones on the trip, and be available to the principal of your school.

Another item to consider is health care. If you plan to travel outside of Canada, you should investigate purchasing extra health care insurance, as Alberta Health Care will not cover all costs outside the country.

Before departing on any trip, it is necessary that you have a signed permission form from a parent or guardian indicating that the student may participate in this event. The form should indicate the dates, times and destinations for the trip, and should also indicate that the parent understands the rules under which the student will be travelling. A good system for accomplishing this is to create a document setting down the rules and placing the permission form at the bottom portion of the page, so it may easily be detached.

Before they depart from your school, students must understand the rules that you will be enforcing. A comprehensive statement of the consequences of failure to uphold the rules must be made clear to the students and must be included in your statement to the parents about the rules. Once you have made a rule, stick to it and enforce it consistently. A good set of rules will be short, appeal to common sense, deal with curfew arrangements and, above all, state how you will respond to drug or alcohol violations.

Enough chaperones to provide effective coverage of all situations is essential. Many school jurisdictions have a policy regarding chaperone/student ratio, so in the early planning stages of the tour it is essential to investigate what the policy is. It is imperative that each student in the group has available at least one chaperone of the same sex for assistance, bed checks, etc., and any large group should have the sexes of the chaperones roughly balanced with the proportion of boys and girls in the group. On an extensive tour, or one with many long hours, consider drawing up a chaperone schedule, so that there is no need to have everyone on duty twenty-four hours a day.

When returning home from tour it is a good idea to call from a point some distance from home in order to inform parents of your approximate arrival time. This is especially important if you are running ahead or behind schedule. If a phoning committee has been set up prior to departure, only one call will need to be made by the band director.

A check of equipment and music on the first day back in school after the tour will quickly indicate if anything is missing and enable you to begin your search immediately. It is a good idea to not only check for your own equipment, but for any extra equipment that has been mistakenly acquired while on tour. This happens frequently, especially with percussion equipment, and a prompt return is appreciated by other directors.

Careful planning is one of the key elements of a successful tour; however, remember to be flexible and be willing to change plans when necessary. Often, festivals do not run on time. Sometimes, concert times are changed at the last minute. Have yourself and your students prepared to cope, in a calm and reasonable manner, with whatever situations you may encounter and everyone will have an enjoyable time.

Bands with Multi-Level Grouping (one band containing Grades 10, 11 and 12)

For a variety of reasons teachers may find themselves instructing Music 10, 20 and 30 simultaneously. That being the case, several adjustments can and should be made to this course:

- see page 7 for implementation note re adaptation
- selection of literature that will not only instruct but be an appropriate challenge to all three levels
- listening, history, written and aural components may have to borrow from each level in a progressive three-year cycle
- due to the multitude of possible combinations in ability levels and instrumentation, teachers will be obliged to employ whatever methods they deem appropriate in order to fulfil this course of study. (Let creativity be your guide.)

Solos and Ensembles

Including solo and ensemble work as part of the regular band program is strongly recommended. Because of the nature of a smaller ensemble, each participant can hear his or her own part more easily, thus identifying strengths and weaknesses. Knowing that one's own part is not going to be covered up by the sound of a large ensemble gives motivation to perfect the part. If students rehearse on their own, they are allowed to make judgments about their own playing and solve their own problems rather than rely on a conductor. Students learn to start together, stay together, and play with appropriate style, balance, articulation and intonation. The solo and small ensemble give optimum opportunity for musical growth and development.

The following is a list of suggested sources for solos and ensembles:

Note: The resources in this list have been compiled by the County of Strathcona. These titles have not been evaluated or given a Tolerance and Understanding audit by Alberta Education. Their listing is not to be construed as an explicit or implicit departmental approval for use. These titles are provided as a service only, to assist local jurisdictions to identify potentially useful learning resources. The responsibility to evaluate these resources prior to selection rests with the local jurisdiction.

Solo

1. The syllabi containing recommended solo literature from the Kiwanis Club, Western Board or Toronto Conservatory are excellent reference materials.
2. Master Solos Intermediate Level is a publication of Hal Leonard. This publication includes a cassette tape of a master performer playing all the solos in the book. Practical tips on how to practise each solo are included. One side of the cassette has both soloist and accompanist recorded, while the other side has only the accompaniment, allowing the student to play along.

Ensemble

Duets Selected Duets for Flute (2 volumes, Easy–Medium, Advanced). Available for Clarinet, Saxophone, Trumpet, Trombone, French Horn. Published by Rubank.

Trios Chamber Music for Three Like or Three Mixed Instruments. Three Fl; Three Cl (2 volumes); Three Sax: 2 Alto; 1 Tenor (2 volumes); Three Mixed Winds (2 volumes). Published by Rubank.

Quartets The Horn Symphony. Available also for Flute, Clarinet, Saxophone, Trumpet, Trombone. Published by Rubank.

Quartet Repertoire. Available for Flute, Saxophone, Trumpet, French Horn, Trombone. Published by Rubank.

Woodwind Quintets

Twenty-one Woodwind Quintets. Compiled by Albert Andraud. Published by Southern Music.

Ensemble Repertoire for Woodwind Quintet. Published by Rubank.

Brass Quintets

The Canadian Brass. Available in several volumes.

1. Book of Easy Quintets
2. Book of Beginning Quintets
3. Book of Advanced Quintets
4. A Canadian Brass Christmas
5. Book of Favourite Quintets
6. Rogers and Hammerstein Hits
7. Easy Classics
8. Favourite Classics
9. Immortal Folk Songs

Clarinet Choir

Clarinet Choir Repertoire. Published by Rubank.

Percussion Ensembles

Drum Fun. Published by Kendor.

Percussion Studies. Published by Kendor.

Computers

Computers are a useful class tool to aid in the teaching of theory, ear training and music history. Many good programs exist for teaching students, from the very beginner to the very advanced, and screening of the programs is necessary to ensure you are presenting materials at the appropriate level for your students. Some programs have a built-in record keeping section, and some do not, so consideration should be given to the importance of this in your own situation. If you deal with a very large number of students this might be a great time-saving device.

One of the many advantages of computer learning is the ability to let the student work at his or her own pace. The student, for example, can do many ear-training repetitions while the teacher is free to deal with other classroom matters.

A second consideration in the use of computers is the combination of a computer with an electronic keyboard through the use of a MIDI (Musical Instrument Digital Interface) system. Very powerful programs are available to aid in the recording of music and the production of musical scores and parts. This is an invaluable tool if you write your own exercises or musical handouts for your students.

Further use of the computer is possible as storage for your inventory and library records, student information such as addresses and phone numbers, student marks, and information pertaining to fund raising. A fairly powerful computer with a large amount of storage space is a plus if these applications are to be used, especially in a medium-sized or large music program.

In considering programs for use as office aids, it would be wise to invest in a program that combines the features of a word processor, data base and spread sheet, as this will give you the most versatility.

Inventory

Keeping an accurate and up-to-date inventory is the responsibility of every director. Instruments, office equipment, chairs, stands, electronic components and music should be included in a comprehensive inventory list.

Full record of the inventory should be kept in more than one location to prevent loss of the information due to fire or some other disaster. It is advisable that a full set of inventory records be in the possession of the principal or one of his or her designates, to form a system of checks to prevent removal or sale of school district property without the consent of the principal.

Instrument/equipment inventory records should include:

- Type of instrument/equipment
- Brand name
- Model number
- Serial number
- Purchase date
- Purchase price

Instrument/equipment inventory records may also include:

- Repair record
- Record of who has used the instrument
- A place to indicate a yearly check has been done

Business managers in your school district may also want to include information on invoices, purchase order numbers, sources of funding for purchase, etc., on the card for their use. If you are setting up a new inventory, check with your principal and business manager to see what they might like included on the inventory record.

Music inventory records should include:

- Name of the piece
- Composer
- Arranger
- Publisher

Music inventory records may also include:

- Type (festival, pop, march, etc.)
- Dates performed
- Instrumentation
- Soloists
- A list of any missing parts

A very large problem faces all directors, and that is collecting all the music at the end of a term or after a concert. Each separate part in each band score should be numbered, and these numbers should be recorded when the student receives his or her piece of music. The student then is responsible for the return of that particular piece, and, if it is not returned, the student must pay for its replacement. This is obviously a time-consuming and tedious process but it is the only way of protecting your very valuable library. Without some system of control of your music library many scores will soon be unusable due to missing parts.

Budgets

Establishing a budget is a procedure that can both help you plan the financial affairs of your program and help your principal understand what the needs of the program are. In preparing a budget, you will need to consider several areas of your program, do research into the probable lifetime of the products or equipment requested, and their likely cost when tendered by the school district.

Some areas you might consider:

- Facilities
- Office equipment
- Chairs
- Stands
- Instruments
- Stereo equipment
- Music
- Expendable items
- Entry fees for festivals
- Travel expenses
- Substitute teacher costs

Seldom does a director get the opportunity to do budgeting for major changes to facilities. The approach to a problem of this type is beyond the scope of this publication; however, should the occasion arise, the director will ultimately be working in tandem with the principal and the architect. Careful consideration must be given to the design, lighting, ventilation, storage, accessibility to the main performance area and, most of all, the acoustics of the room. A great deal of research and study are in order.

Year-by-year budgeting for minor changes in your facilities may be your responsibility, in which case you should consider the categories separately. In the case of minor changes such as shelving, cabinetry, etc., it is a good idea to prepare a drawing of what you propose along with estimates for materials, if possible, and the rationale behind the request. The other facilities responsibility you have is that of monitoring the safety of your area. Any items of concern ought not be treated as long-term budget items, but should be reported immediately to the principal.

Office furniture, chairs, stands, stereo equipment and instruments should be looked at in both the long- and short-term. You will probably have adequate office furniture, chairs and stands in most programs you might enter, so this is a question of long-term planning. Make an estimate of the probable life of these objects. A desk might be expected to last for thirty years or more; however, chairs, unless very well made, will deteriorate in a much shorter period of time, as will stands. Make a ten-year plan and include chairs and/or stands where you think appropriate. Revise this plan periodically to reflect the actual condition of the items. If you enter a program in which these items have deteriorated or have not been purchased in adequate numbers, you are in a short-term planning situation and should not only call this need to the attention of the principal, but indicate choices, prices, catalogues and a rationale for why you need this equipment.

Good stereo equipment is a basic requirement for any music program, for it is largely through the use of recordings that students can develop character concepts of how their instrument should sound. While stereo equipment doesn't wear out in the usual sense, it should be reviewed and updated from time to time to allow for more modern technology. The rapid developments in technology make some long-term planning difficult. Consider the rapid rise of the Compact Disc (CD), for example. Ten years ago it would not have been possible to plan for the purchase of such an item as it was not then on the market, yet today it makes sense to budget for a CD player.

Budgeting for instruments presents several challenges. A plan should be developed that will result in a balanced instrumentation for the group with all the common colour instruments. (See Table One, Suggested Instrumentation, p. 81.) The percussion section should have access to all common percussion instruments. This represents a long-term plan as it is unlikely that enough money will be made available at any one time to completely fill in missing instruments. Develop a list of necessary instruments and a time line for their purchase, then modify this according to the availability of players to use the instruments. It makes no sense to purchase an oboe if you have no potential players, but if a student is very interested, the time is right, even if it means juggling your long-term plan. It will require flexibility on your part, and on the part of the principal, to make this plan work, but it is more fiscally responsible than purchasing an instrument just because it fits the long-term plan.

An argument against this approach could be that owning an instrument would make it far easier to find someone interested in playing it. This is certainly a valid point, and in a year where it is not necessary to purchase a particular instrument to supply an interested performer, it would be wise to purchase one as an enticement to the students to perform on it.

Budgeting for music should take into account needed workbooks, class rehearsal books, individual instrument method books, solos and ensembles, and individual works for a band. With proper care, only the workbooks should be expendable, so, over a period of time, an adequate library should gradually be built up. A library should never be considered complete, as new works of high calibre will always be found, and new, popular materials will replace the old.

Expendable items are difficult to budget for because it is never certain how long they will last before replacement is necessary. Items in this category include snare drums, bass drums, tympani heads, mallets, sticks, beaters, small percussion items such as triangles, claves, maracas, pitch pipes, electric cords, microphone cords, patch cords and the like. Some of these items are not expendable in the sense that they will commonly wear out or break; they are expandable in the sense that inevitably they will be lost or stolen. A reasonable guess should be made as to the average life of these items in your school, and a budget drawn up to cover expected expense in a normal year. This is not meant to justify having items lost or stolen; any high incidence of such losses should be treated as a serious problem.

Entry fees for festivals can add up to several hundred dollars if you are very active as a festival participant. Plan to include a line in your budget to cover expected expenses. Also include an item for the cost of substitute teachers if they will be required while you are away at festivals or on tour.

Some school districts will provide some money for travel to festivals or for tours, and some will not. Inquire what the policy is in your district and then include an item for travel if it is pertinent.

Professional Development

Band directors have access to a variety of resources for continued professional development. Listed below are several sources:

A. Alberta Band Association (ABA) Lending Library
B. Alberta universities and colleges
C. Professional organizations and their official publications
D. Other publications
E. Other sources

A. Alberta Band Association Lending Library

All members of the ABA are eligible to use the lending library. The library contains over 1700 titles. Categories include:

- Concert Band
- Stage Band
- Ensembles
- Marching Band
- Methods

How to use the library:

- Five titles can be ordered at one time.
- All handling and postage will be covered by ABA.
- The maximum length of the loan will be for three months.
- Orders can be renewed prior to expiry date.
- Orders can be renewed twice pending availability.
- Catalogues are available for $10.00.

The library is located at:
Suite 150, 3015 – 12 Street N.E.
Calgary, Alberta
T2E 7J2 Telephone (403) 291–3762

Hours of operation:
Monday to Friday: 8:30 – 4:30

B. Alberta Universities and Colleges

Universities

University of Alberta
Edmonton, Alberta T6G 2M7
(403) 432–3283

University of Calgary
2500 University Drive N.W.
Calgary, Alberta T2N 1N4
(403) 220–5376

University of Lethbridge
4401 University Drive West
Lethbridge, Alberta T1K 3M4
(403) 329–2155

Colleges

Alberta College
10041 – 101 Street
Edmonton, Alberta T5J 0S3
(403) 428–1851

Camrose Lutheran College
4901 – 46 Avenue
Camrose, Alberta T4V 2R3
(403) 679–1100

Concordia College
7128 Ada Boulevard
Edmonton, Alberta
T5B 4E4
(403) 479–8481

Grande Prairie Regional College
10726 – 106 Avenue
Grande Prairie, Alberta T8V 4C4
(403) 539–2014

Grant MacEwan Community College
P.O. Box 1796
Edmonton, Alberta T5J 2P2
(403) 441–4843

Lethbridge Community College
3000 College Drive South
Lethbridge, Alberta T1K 1L6
(403) 320–3280

Medicine Hat College
299 College Drive
Medicine Hat, Alberta T1A 3Y6
(403) 529–3880

Mount Royal College
4825 Richard Road S.W.
Calgary, Alberta T3E 6K6
(403) 240–6350

Red Deer College
P.O. Box 5005
Red Deer, Alberta T4N 5H5
(403) 342–3216

C. Professional Organizations and their Official Publications

1. Alberta Band Association
   Suite 150, 3015 – 12 Street N.E.
   Calgary, Alberta T2E 7J2

   Publication: *Musicom*

2. Canadian Band Association
   Box 833
   Yorkton, Saskatchewan S3N 2W8

   Publication: *Canadian Band Journal*

3. Music Educators National Conference
   1903 Association Drive
   Reston, Virginia 23091

   Publication: *Music Educators Journal*

4. American Bandmasters Association
   Troy State
   Troy, Alabama 36082

   Publication: *Journal of Band Research*

5. Music Teachers National Association
   Suite 3113, 441 Vine Street
   Cincinnati, Ohio

   Publication: *American Music Teacher*

6. National Association of Jazz Educators
   P.O. Box 734
   Manhattan, Kansas 66502

   Publication: *Jazz Educators Journal*

D. Other Publications

1. The Instrumentalist
   300 Northfield Road
   Northfield, Illinois 60093

2. Woodwind–Brass and Percussion
   Evans Publications
   128 Front Street
   Deposit, New York 13764

3. Computer Music Journal
   The Mit Press, Journals Department
   55 Hayward Street
   Cambridge, Massachusetts 02142

4. Musical America (Formerly High Fidelity/Musical America)
   ABC Consumer Magazine
   P.O. Box 10759
   Des Moines, Iowa 50340

D. Other Sources

1. Adult summer programs in Canada and the United States are listed in each March issue of the *Instrumentalist*. Courses in conducting, composition, computers in music and technique classes for all instruments are offered.
2. Private lessons on an instrument less familiar to the band director should not be overlooked as a valuable option for professional development. If instruction is not available, videos are available through ACCESS NETWORK. These videos review the fundamentals of each band instrument.

   ACCESS NETWORK
   Dub/Media Resource Centre
   295 Midpark Way S.E.
   Calgary, Alberta T2X 3A8.
   Telephone: (403) 256–1100 (in Calgary) 1–800–352–8293 (outside of Calgary)
   Each video is entitled: Junior High Music: Instrumental (Numbers VC288101–VC288111)
3. Canadian Music Centre
   911 Library Tower
   2500 University Drive N.W.
   Calgary, Alberta T2N 1N4 Telephone (403) 220–7404

   The Canadian Music Centre exists to promote, disseminate and to make readily available the music of Canadian composers at home and abroad. It is an independent, non-profit organization with headquarters in Toronto and branch offices in Vancouver, Montreal, Calgary and New Brunswick. The services of the Canadian Music Centre include:
   - a library housing over 11,000 music scores
   - a non-circulating recording library
   - free loan service (scores can be taken out for two months)
   - information service re: composers, their work and recordings
   - a retail outlet for recordings, scores and composers' needs
   - a recording studio for Centrediscs label
   - an audio resource lab where dubs and other related services can be performed
   - promotional distribution of pamphlets, recordings, etc.
   - performance material rental from Toronto location

Chapter Five – Evaluation

The purpose of evaluation is to make the learning process more meaningful. Evaluation can be both an informal and a formal occurrence in the classroom, but is most effective when it is well planned and fulfils a definite purpose. Continuity in the teaching–learning process is maintained when there is a close relationship between evaluation and the objectives of the curriculum.

Evaluation procedures need to be clearly defined for the student. By careful classroom planning, the skills in the curriculum can be evaluated on an ongoing basis. While music performance includes areas that are an individual's subjective and professional evaluation, the areas of technical performance, theory, history and listening can be tested objectively. It is important for music teachers to provide both oral and written support of their evaluations. Wherever possible, a system that minimizes the obvious inherent subjectiveness of our subject should be used.

Effective evaluation occurs when there is:

- clear definition of the evaluation task and its purpose
- concise definition of expected results
- definitive evaluative time period specified
- written and oral feedback as to strengths and weaknesses
- consistency in evaluative tasks and time throughout the grading period, resulting in an ongoing rather than an isolated process
- variety in tasks and skills evaluated to assess the whole student.

The teacher should maintain cumulative records that provide an accurate account of the student's progress in all areas. The following areas could be considered in arriving at a cumulative mark:

- progress in music theory through workbooks and unit tests
- progress in music ear training determined through unit test and in-class progress
- progress in music theory determined through tests or reports
- progress in technical performance as stated in the curriculum
- performance contributions to the ensemble
- initiative shown by the student's practice outside of the classroom
- contribution to effective rehearsals through growth in attitude, initiative, leadership and musical maturity.

General Evaluation Parameters

The testing of information and knowledge should be a natural outgrowth of the student's experiences in the music class. A combination of these three areas should present a comprehensive picture of the student's achievement in the class. The following is a suggested breakdown:

Music 10–20–30 Basic Instruction Courses

Cognitive	20% – 40%
Psychomotor	40% – 60%
Affective	10% – 25%

THE COGNITIVE AREA

(Facts, Concepts and Information)

Instruments

- general knowledge of instrument families and rudimentary piano skills
- specific instrument study
- assembly and care
- practice routines
- fingering and alternatives
- slide positions and alternatives
- intonation problems

Rudiments
- musical terms
- clefs
- note names
- notation
- values of notes and rests
- time signatures
- ledger lines
- ties/slurs
- accidentals
- key signatures
- intervals
- scales
- counting
- syncopation
- enharmonics
- transposition
- conducting patterns

Harmony
- trends
- seventh chords
- chords: root position and inversions
- arranging
- form
- cadences
- modulation

History
- general study of composers, music and instruments
- Renaissance
- Baroque
- Classical
- Romantic
- Twentieth Century

THE PSYCHOMOTOR AREA

(Development of Physical Skills)

Ear Training
- interval recognition
- scale recognition
- triad recognition
- seventh chord recognition
- cadence recognition
- rhythmic dictation
- melodic dictation

Listening
- professional and peer group ensembles
- awareness of specific instrument sound characteristics
- analysis and evaluation of live and recorded performances

Technique

- posture
- practice routines
- breath control
- intonation
- phrasing
- tempo
- dynamics
- tone production
- style
- articulation
- rhythm
- range development
- blend and balance
- expression
- physical dexterity

Reading Repertoire

- prepared
- sight reading
- ensemble
- solo
- conducting

THE AFFECTIVE DOMAIN

(Attitudes and Commitment)

Attitude

- integrity
- cooperation
- courtesy
- conduct
- interest in improving
- leadership qualities

Responsibility/Dependability and Effort

- to one's self
- to the school
- to the music class
- attention in class
- response to instruction
- care of equipment and supplies
- participation
- promptness
- preparation of assignments
- exceeds required standards

Sample Evaluation Plan 1

Name: _____ Division No.: _____

Grade: _____

	Report Periods			
	1	2	3	4
Breathing and Posture				
Tone (beauty, control, dynamics)				
Intonation				
Articulation				
Rhythm				
Sight Reading				
Aural				
Theory				
Instrumental Techniques				
Stylistic Interpretation				
Knowledge of Form				
Knowledge of Literature				
Participation				
Cooperation				
Homework Assignments				
Development in Playing/Ensemble Playing				
Comments:				

Extra-curricular Activities in Band, Strings, etc. Check your school policy regarding extra-curricular activities.

Teacher's Signature _____

Sample Evaluation Plan 2

MUSIC DEPARTMENT

BAND/CHORAL MUSIC PROGRESS SHEET Reporting Period _____ 19 _____

This report is to keep you fully informed of your child's progress in Band/Choral Music. I have tried to be as accurate as possible in evaluating your child's progress, because I know that as parents, you are interested in your child's progress, musical development and accomplishments. If you desire a conference, please notify me.

NAME: _____ INSTRUMENT/VOICE: _____

SCHOOL: _____ GRADE: _____ TEACHER: _____

Length of playing/singing time on instrument _____

Report

1.	General Development:	Above average	Average	Below Average	
2.	Tone:	Good	Satisfactory	Improvement needed	
3.	Technique:	Good	Satisfactory	Improvement needed	
4.	Class Attendance:	Good	Satisfactory	Improvement needed	Tardy
5.	Home Practice:	Very good	Sufficient	Not enough	
6.	Interest and Attitude:	Good	Satisfactory	Improvement needed	Seems to be losing interest
7.	Conduct at Rehearsals:	Good	Satisfactory	Noisy	Not attentive – Talkative

8. Musical Strengths or Weaknesses:

   a. Notation/Vocal Techniques
   b. Fingering or Positions
   c. Rhythm
   d. Sight Reading/Singing
   e. Range
   f. Theory

9. Additional Comments

Sample Evaluation Plan 3

BAND RATING SCALE

Rhythm

Many errors that severely affect the continuity of music

Some errors but maintains flow of rhythm

No discernible errors

Pitch and Note Accuracy

Excessive inaccuracies in pitch and/or notes

Moderately accurate performance but some discrepancy in notes and/or pitch

Excellent knowledge of notes and consistent pitch

Dynamics

Little or no variation in dynamic range

Some attention to dynamics but not consistent

Convincing presentation of given dynamics

Breathing

Little effort to use breathing mechanism properly

Some attention to good breathing habits, but inconsistent

Proper use of breath to produce effective sound

Articulation

Many errors in articulation

Some good articulation but inconsistent

Accurate and consistent articulation

MT 170 A329 1991 GR-10-12
INSTRUMENTAL MUSIC 10-20-30
TEACHER RESOURCE MANUAL --

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